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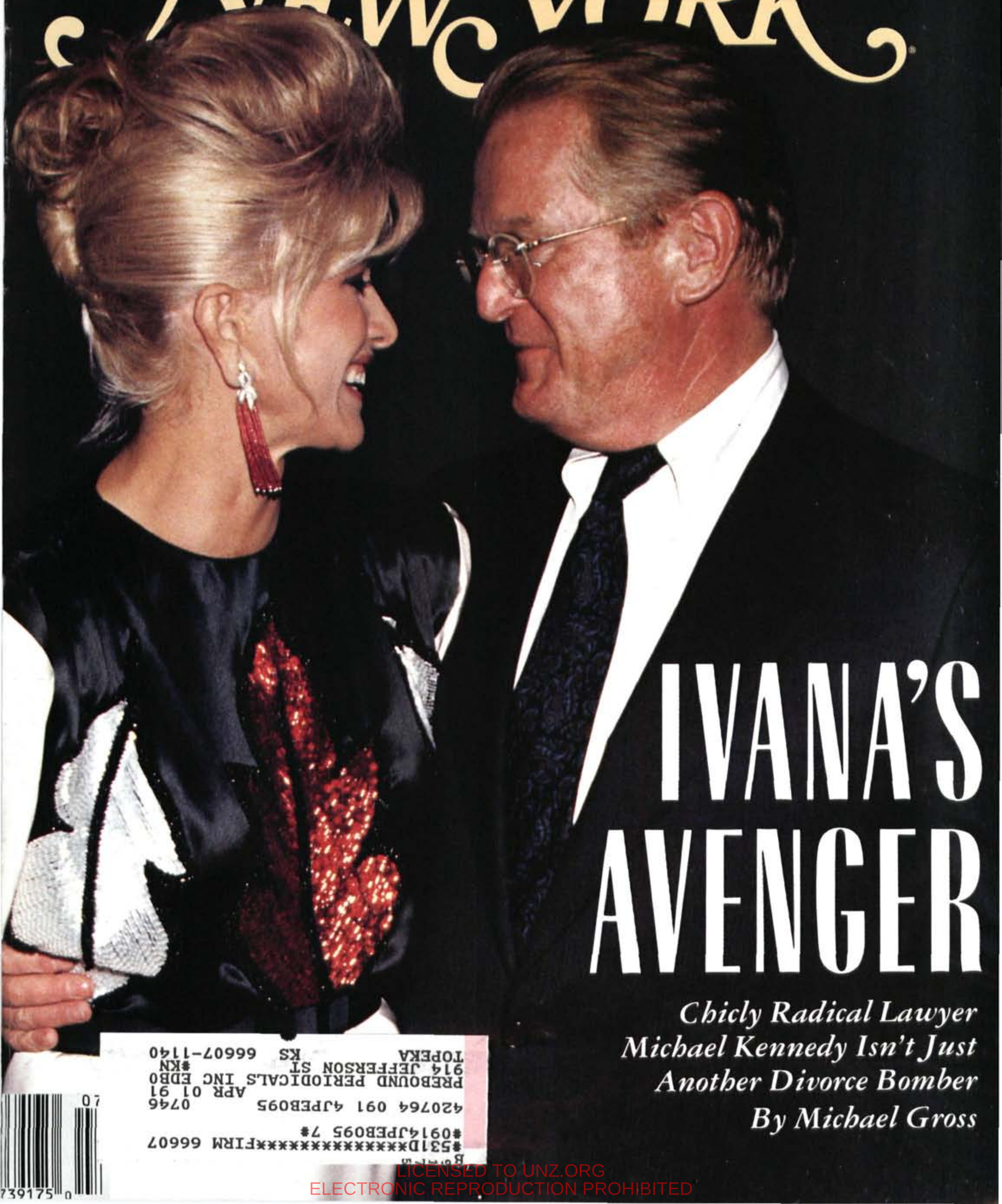

IVANA'S AVENGER

Chicly Radical Lawyer Michael Kennedy Isn't Just Another Divorce Bomber

By Michael Gross

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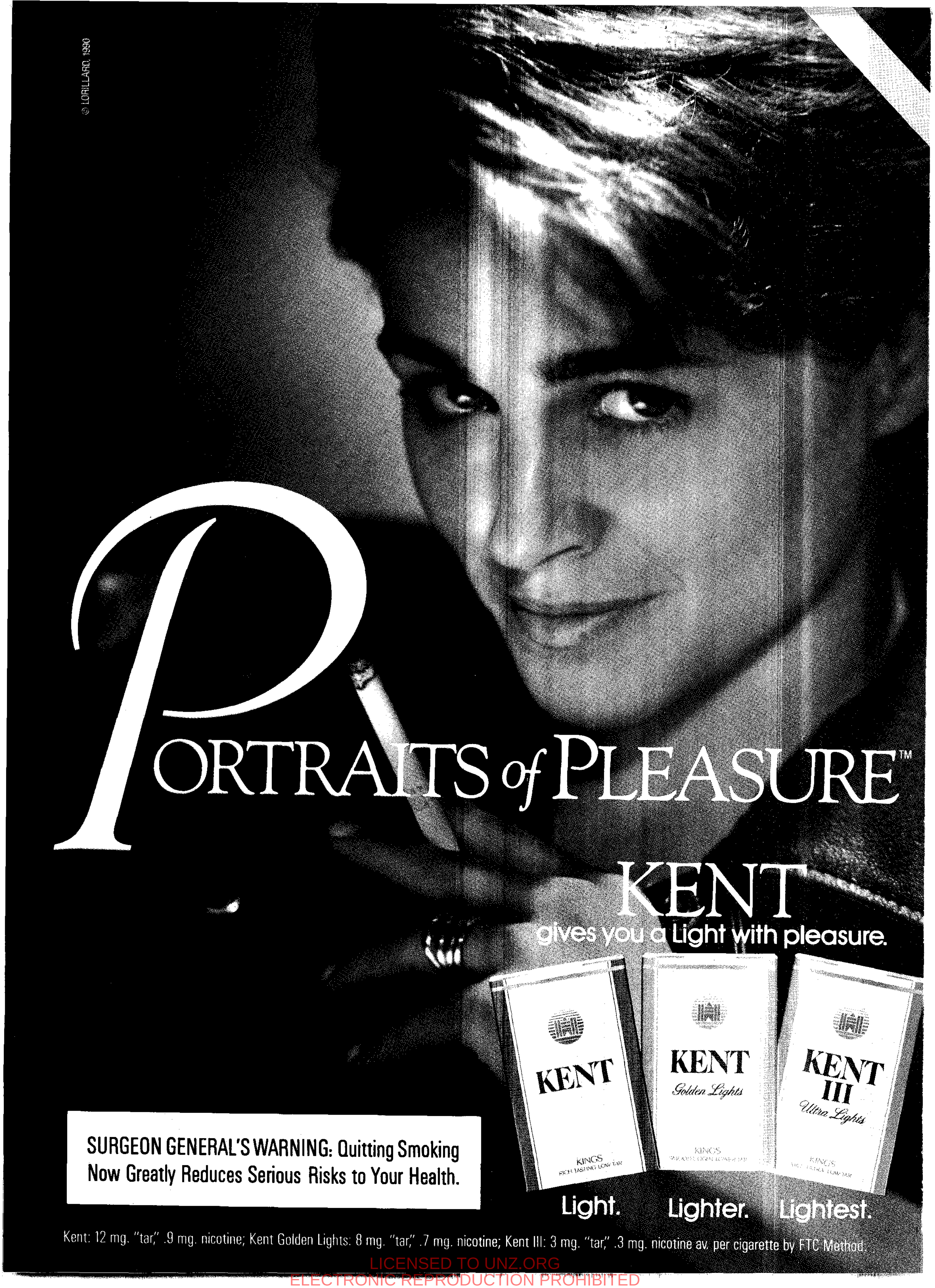
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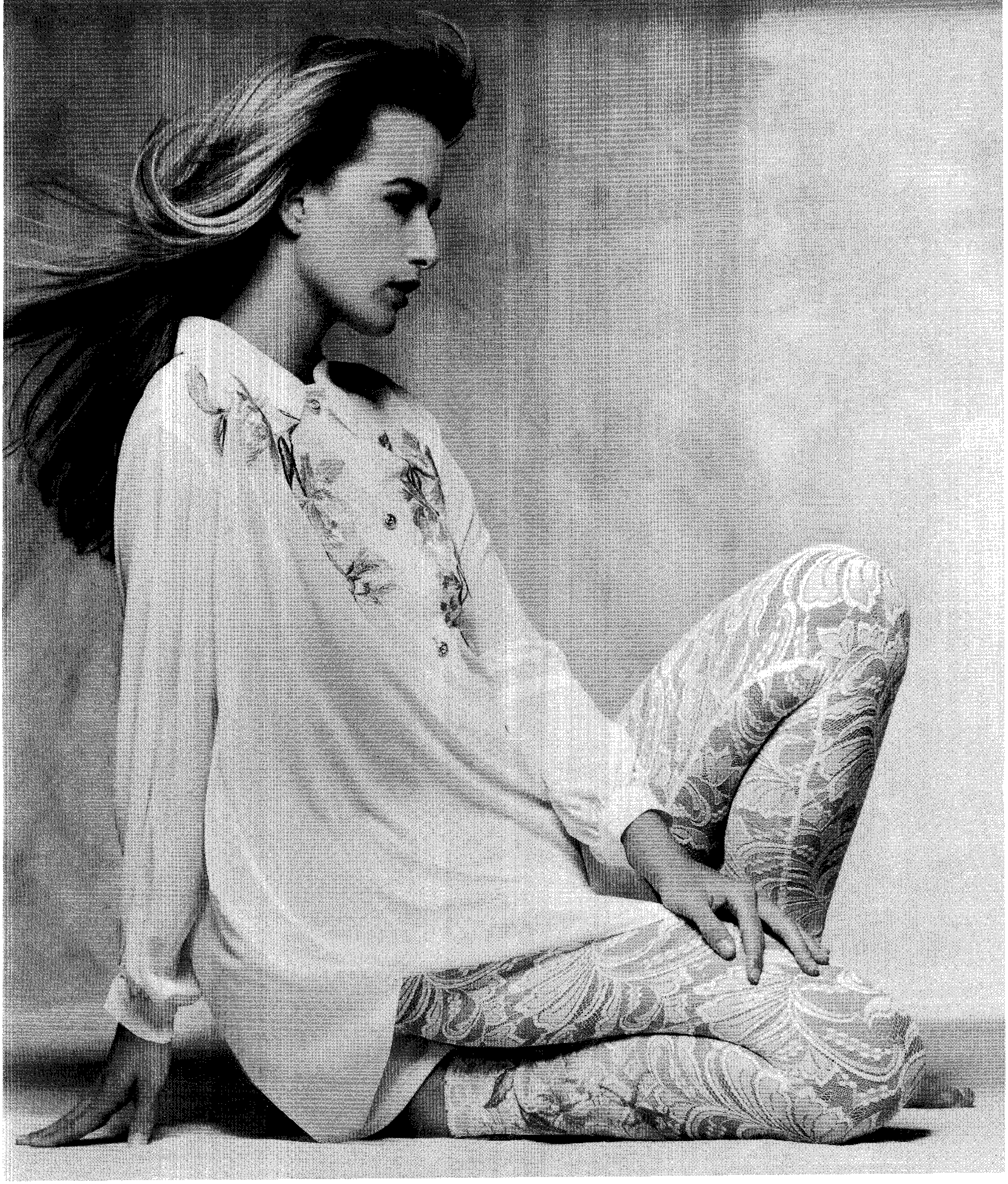

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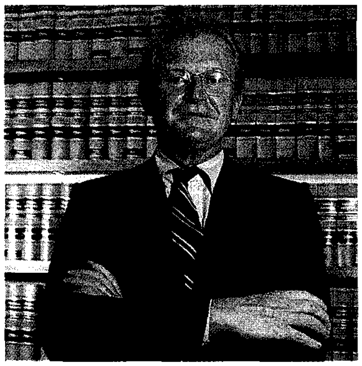
BY MICHAEL GROSS



How's this for a client list: Timothy Leary, the Chicago Eight, *High Times* magazine—and Ivana Trump! Michael Kennedy began his career as a radical lawyer in San Francisco in the sixties, but with the help of his glamorous wife, Eleanore (all syllables pronounced), he has become a presence on the New York social scene. Still, a number of people think he may have exceeded his reach with Ivana's divorce case.

42 The Hawk

BY PETER HELLMAN

The antiwar folk attacked him, and his party went the other way. But Democratic congressman Stephen Solarz—who opposed the Vietnam War—has been helping the president sell the Gulf battle. While his profile rises, though, so do critical voices.

46 Broadway Rebound

BY RICHARD DAVID STORY

The last of the red-hot playwrights just got hotter. After 30 years in theater, and his first real flop, Neil Simon's back to blow his horn. In *Lost in Yonkers,* play No. 27, he may have his biggest hit. A dark comedy for a dark season, it follows *Jake's Women,* which failed—disastrously—in tryouts. Starring Irene Worth (left), Mercedes Ruehl, and Kevin Spacey, *Yonkers* opens February 21—in time to save Broadway. A preview.

52 Design: The Art of Craft

BY MARILYN BETHANY

In this Park Avenue home, form slips past function—but both do pretty well. The apartment, a stunner, shines with the veneer of craft furniture: a lectern, torchères, and Biedermeier.

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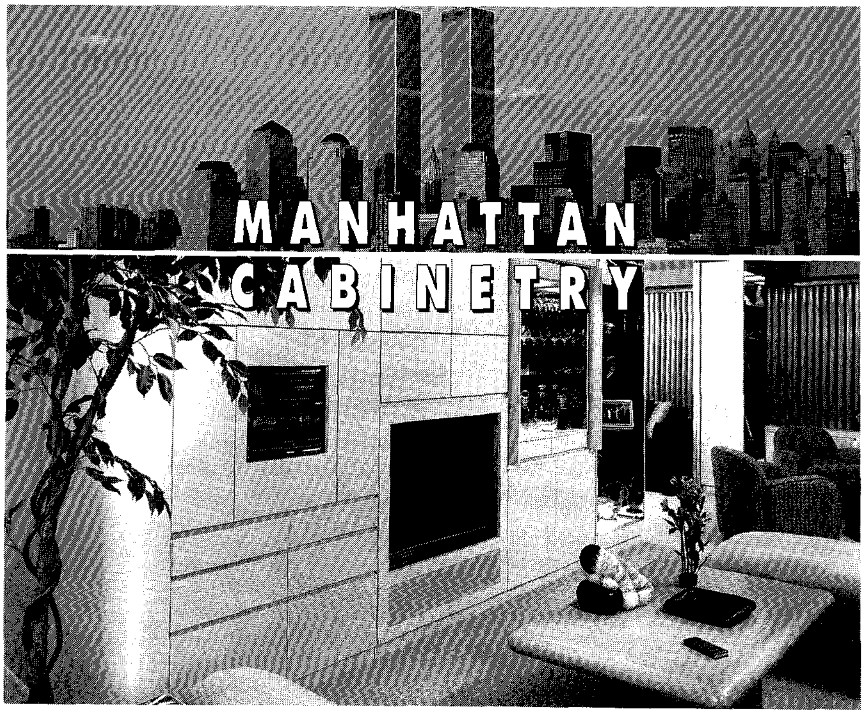

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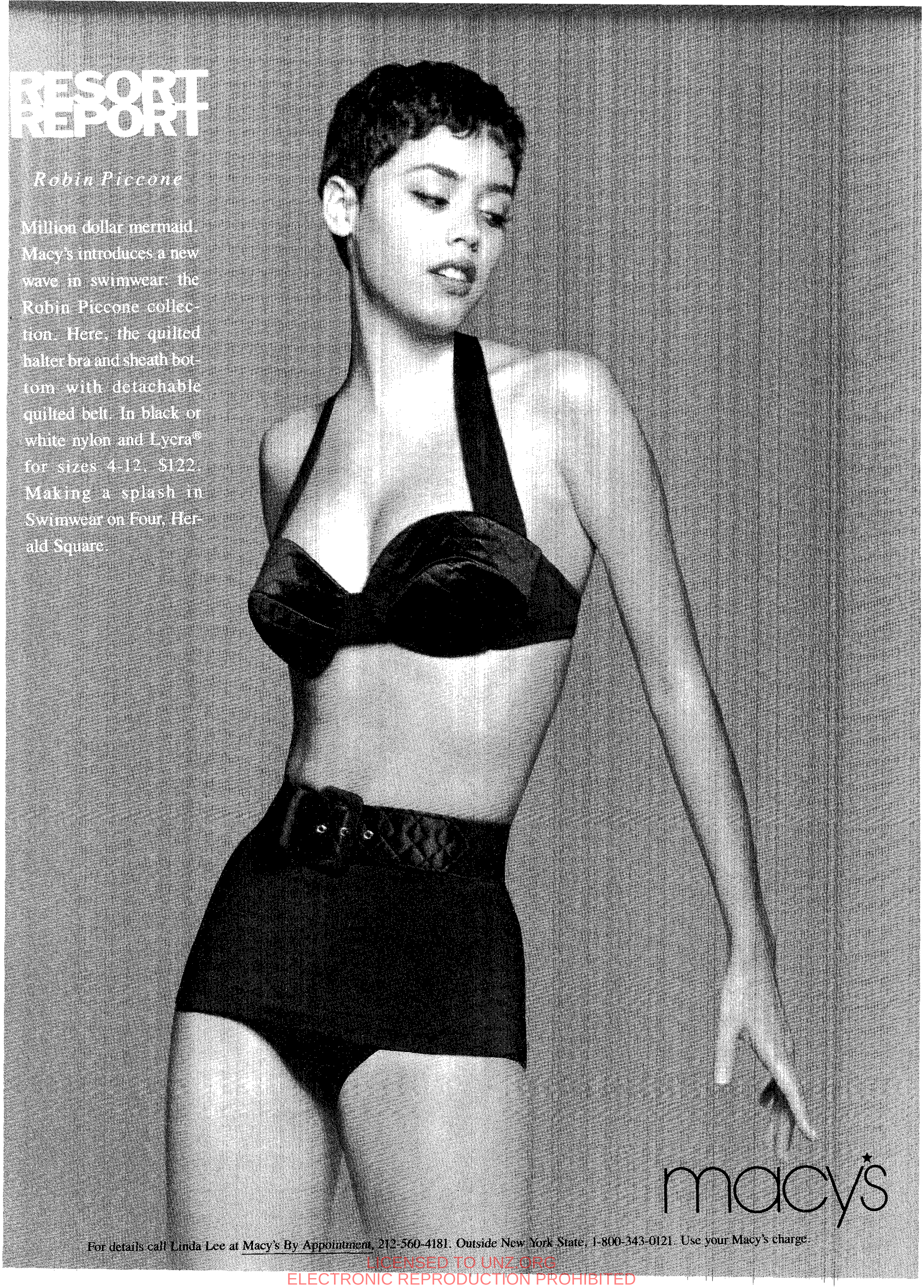

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LETTERS

Wonder Woman?

I ADMIRE MARTHA STEWART FOR ALL HER ENergy, motivation, and success ["Living With Martha," by Jeanie Kasindorf, January 28]. She knows what she wants and stops at nothing to attain it. But what is she going to do in 25 years when she no longer has the energy or the inclination to do radio programs, TV shows, magazine interviews, *and* make homes look beautiful, *and* work on her books all in one day? Who is she going to share the last stages of her life with? (Certainly not her editors and assistants.) Perhaps if she had made her marriage more of a priority and acted less selfishly, she could have had a more fulfilling life instead of putting unrealistic and materialistic fantasies in the minds of women who have nothing better to do than spend all their time decorating and entertaining.

Deborah S. Heller
Manhattan

I'M EXHAUSTED JUST *reading* ABOUT ALL OF Martha Stewart's activities.

Jane G. Meggitt
Matawan, N.J.

I THINK MS. STEWART IS TO BE APPLAUDED. She has taken her career as a homemaker and marketed it to the max. Too bad her husband couldn't keep up with her. As for her putting her name on everything, can't the same charge be leveled against Ralph Lauren, Oscar de la Renta, Bill Blass, and Donna Karan?

Madeline Selby McTurck
Falmouth Foreside, Me.

Encore!

THE RECENT "MR. PEEPERS'S NIGHTS" PIECE is a classic and has prompted me to subscribe ["Fast Track: Carrying On," January 28]. Let us hope that it will contribute to the demise of the pretentious, purse-proud, house-proud eighties. Trollope himself could not have done a better job satirizing the nouveaux riches. To paraphrase the child in the article: More, *New York,* more.

John Gates
Manhattan

It Happened One Night

I WAS ENJOYING CRAIG UNGER'S PIECE ON Ben Sonnenberg's house until I came across a reference to a book called *The Image Merchants* ["House Proud," January 21]. Oddly, Unger attributed authorship of the book to the late Irwin Shaw rather than to the extant Irwin Ross (though my name is displayed on the title page, copyright page, and spine of the volume). Unger was also wrong about the one detail in my book he chose to mention: "Sonnenberg would make it clear to news correspondents that, when they arrived in Paris, they could have their choice of women for the night—at his expense." The book said no such thing. It *does* quote the late David Schoenbrun (then CBS chief correspondent in Paris): "I flew into New York from Paris, and there was immediately a call at the hotel from Sonnenberg. 'What do you like—a blonde, a brunette or a redhead?' he asked in his kidding way. I told him that I was in love with my wife." On Schoenbrun's next trip, Sonnenberg sent him theater tickets.

Irwin Ross
Manhattan

Craig Unger replies: I regret the misattribution. However, it's naïve for Ross to dismiss Sonnenberg's "kidding way" as nothing more than empty promises. Other sources suggest Sonnenberg wasn't above keeping an eye on the sexual habits of his clients, the press, and the powerful.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Be True to Your School

AS A RECENT GRADUATE OF HARVARD, I AM dismayed that Harvard historians Bernard Bailyn and Stephan Thernstrom canceled their popular class on American ethnic groups because a few students unfairly called them "insensitive" and "racist" ["Are You Politically Correct?," by John Taylor, January 21]. By caving in, they set a bad example on how to fight intolerance. The professors rightly invoke the specter of McCarthyism. Let them also emulate Edward R. Murrow and Joseph Welch, the decent men who confronted McCarthy and broke his spell. If Bailyn and Thernstrom stand up to their accusers, they'll find that most students will admire their courage—and flock to their course once again.

Jess A. Velona
Manhattan

JOHN TAYLOR'S ANALYSIS REDUCED THE thousands of students, academics, and ordinary people who are working for a more egalitarian society to a bunch of fanatic, slogan-shouting absolutists who refuse to acknowledge the right of other opinions to exist. This is absurd. Though there are examples of "P.C." restrictions on free speech that merit criticism, the vast majority of progressives are struggling for the inclusion of perspectives that have been historically repressed. Your article fueled a common misconception about the modern student movement and did a great disservice to all those people working for legitimate social change.

Alex Brozan
Haverford, Pa.

I AM SURE PROFESSOR BERNARD BAILYN IS vastly knowledgeable about slave documentation, but he is incorrect in stating that "no journals, diaries, or letters written by slaves have ever been found." Gustavus Vassa left a blood-chilling description of what it was like to be taken from his homeland in Africa and stuffed into the hold of a slave ship. Professor Bailyn can read this account in *Great Slave Narratives,* edited by Arna Bontemps.

Howard Slenk
Professor of music
Calvin College
Grand Rapids, Mich.

Saving Graces

I SUGGEST THAT PETER HELLMAN TAKE A SIX-month leave of absence from writing half-informed articles about the work load of city police officers to see what it's like to be a cop ["How to Cut the Budget," by Peter Hellman, January 21]. Six months of fighting crime in Bedford-Stuyvesant or the South Bronx would quickly change his supercilious attitude about what our police officers are entitled to. Officers who are often called upon to work for 24 hours at a stretch and who regularly place their lives in danger deserve any overtime or time off they can get. It incenses me that journalists are always so quick to minimize the sacrifices made by police officers and their families.

Even if the money Hellman claims could be saved by risking the well-being of hundreds of police officers was in fact saved, it would merely be mismanaged and rendered useless by our incompetent city government. Throwing good money after bad is never a viable solution. A viable solution would be to elect competent officials to run our city, but *that* never seems to happen. (Since you are probably wondering, my dad was a New York City police officer for 21½ years, and I could not be more proud of him or his colleagues.)

Mary Ellen Conlon
Oceanside, N.Y.

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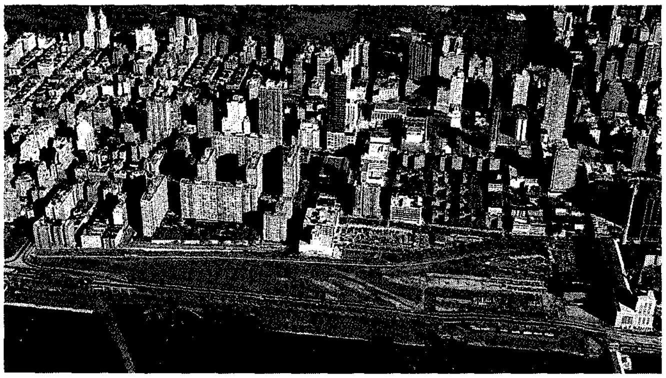
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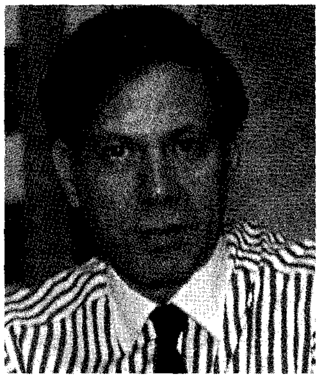
IVAN SILAEV


PETER PRICE

TRIMMER TRUMP CITY MAY TRIUMPH

The long battle over Trump City may end soon. After years of bitter dispute, Donald Trump and six major civic organizations—including Westpride, the Municipal Art Society, and the Parks Council—are negotiating a compromise. "This is quite remarkable," says one source. "These groups had vowed to fight to the death to stop this project."

The outcome of the discussions will likely be a large reduction in the development's total size—from 14.5 million to 10.5 million square feet or less—and in the height of a proposed 150-story building. Trump City, to be built on a 76-acre Upper West Side site between 59th and 72nd Streets, would be situated farther from the waterfront, leaving more space for a public park. The West Side Highway would be moved east of both. Neither Trump nor Richard Kahn, a former head of the Urban Development Corporation who is representing the civic groups, could be reached for comment.

Ethel Sheffer, who is negotiating for Community Board 7, would say only, "This is a great opportunity for the highway to be reconstructed."

ASSOCIATE EDITOR:
DEGEN PENER

THE RUSSIAN'S NOT COMING!

Ivan Silaev, the prime minister of the Russian Republic, abruptly canceled a trip to the United States scheduled for later this month. Silaev is one of the top Soviet powers.

The politician, who was scheduled to talk to civic and government groups, couldn't be reached for comment. But one insider says, "With all the turmoil there, he was worried about how his career might fare if he was out of the country. He remembers when [Nikita] Khrushchev was away from Moscow when Russia was in flux, and *he* spent the next several years raising sugar beets in his backyard."

CASH SLASH, HEARTY PARTY FOR DREXEL

Drexel Burnham Lambert, stung by criticism over the high salaries its executives continue to draw, will soon be cutting the take-home pay of two dozen employees who earn more than $250,000 a year. "The financial community was stunned," says a source, "to find out that two of Drexel's traders are still making almost $1.5 million." A Drexel spokesman says that a review of the company's compensation system by outside consultants is not yet complete. "As we've said all along," says the spokesman, "[the] review will probably result in some reductions." . . .

The annual party for the once high-flying investment house has come a long way. Drexel used to hold its lavish Predators' Ball at the Beverly Hills Hotel, but on February 13, former employees will mark the first anniversary of the company's bankruptcy filing at Ryan McFadden's, a *Daily News* hangout on Second Avenue. Former CEO Fred Joseph isn't expected to attend.

FREE AGENT PETER PRICE MAY SUE *NATIONAL*

Peter Price, the former publisher of *The National*, may take the paper to court. Price, who owns the uptown-oriented *Avenue*, left the year-old sports publication last month but is unhappy with the settlement he got when *National* owners bought out his contract, says a source.

"He had an interest in the paper when it was founded, but he feels that his contribution wasn't fully recognized in the settlement," says the source. "He is talking to some former employees—including some who were fired—about testifying on his behalf." Some industry newsletters have been speculating about *The National*'s future, although its circulation has been increasing and other insiders say it may eventually become profitable. A spokesman for the paper says, "It's company policy not to discuss personnel matters. We consider it a private matter." Price declined to comment.

POLITICS OF FASHION: COMING TO AMERICA

If not enough Americans go to the European fashion shows, the shows may come to Americans. Some designers who don't usually show in New York are dismayed about declining attendance by the U.S. press and buyers and are looking into staging their fall collections here in April. Besides Krizia and Gianfranco Ferré, Gianni Versace is also said to be considering such a move, although a spokesman denies it.

"It could be a boon to the economy," says a source. "Like

Photographs: left to right, © Skyviews; Novosti/Sovfoto; Jon Simon/Gamma-Liaison.

OVER THERE, OVER HERE...ON THE BOOK FRONT...VOCALIZING FOR VEGETABLES

a political convention, except that the people who attend are better-dressed."

MARLON BRANDO'S TALE: CASH TANGO

Marlon Brando's autobiography had better make the best-seller list. The actor's agent is shopping around for a publisher, and there are already three offers "on the table," each one for more than $3.5-million, says a source.

The 66-year-old star of *On the Waterfront* and *A Streetcar Named Desire* has hired George Englund to act as his agent. Englund was Brando's director and producer on 1962's *Ugly American.*

Englund wouldn't discuss any offers for the still-untitled tome.

"I guess it's not that much when you consider that Katharine Hepburn supposedly got $4 million," says one source. "But even a big star's story isn't a guaranteed success. Brando got $3 million for his tiny role in *Superman.* He seems to be demanding—and getting—the same sort of big bucks for his writing as for his acting."

FACTS ON FILE FROM ALL OVER

BETTER *TIMES:* Business journalists are talking about the "vindication" of Leonard M. Apcar, who was recently hired by the New York *Times* as its assistant business-finance editor. In October, Apcar resigned from the St. Petersburg *Times* after he was accused of a conflict of interest, according to the *Business News Reporter.* After a dispute over a controversial article that appeared in the St. Petersburg paper, Apcar fired the reporter. As a parting shot, the writer revealed that Apcar had edited stories about a stock he owned in a mutual fund. In a memo to staffers, *Times* business editor Fred Andrews wrote, "We've looked into the situation very carefully, and we're satisfied there was no conflict. We welcome him to the paper."

CROOK'S BOOK: Film rights to *The Raven's Bride,* a fictionalized book about the first wife of Texas statesman Sam Houston, have been optioned by former MGM vice-president Karen Lerner, now an independent producer. The book, by first-time author Elizabeth Crook, is being published later this month by Doubleday, where it was edited by Jacqueline Onassis. A publication party was held last week at the apartment of Bill Moyers. Crook, 31, is the daughter of William Crook, a former U.S. ambassador to Australia.

LAND MANAGEMENT: Real-estate insiders are talking about defections at some of the city's biggest companies. Arthur Rosenbloom, senior managing director and partner at Edward S. Gordon, has become vice-chairman and principal at Newmark. Arthur H. Lerner, senior vice-president at Helmsley-Spear, has also just become vice-chairman and principal at Newmark. And a source says Michael Hirschfeld, managing director at Huberth and Peters, is talking to prospective backers about setting up his own business. Hirschfeld wouldn't comment.

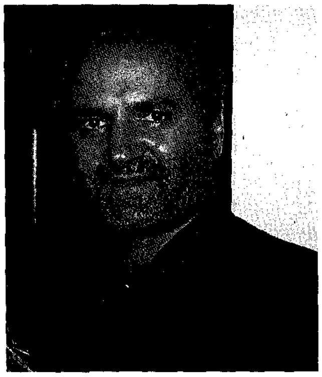
A HUNGRY HOTEL: Ian Schrager is having trouble opening a restaurant at his Morgans Hotel, on Madison Avenue near 38th Street. After an almost yearlong search for a tenant, there are no takers. "He's offering a very sweet deal," says one restaurateur who turned Schrager down, "but it's a difficult space in a strange neighborhood. A lot of high-profile people have passed." Real-estate broker James Devine confirms that a search has been under way but says, "Schrager has turned a lot of people down because they weren't right. [We're] looking for a top-notch operator who has a good following."

PUTTY ON THE RITZ: Executives at the Ritz-Carlton hotel plan to begin a major renovation by the end of the year. According to a source, the owners may gut and redo the Jockey Club restaurant. "There have been no decisions at all," says a spokeswoman, who claims that the restaurant is doing well. "It's just part of the renovation of the entire hotel."

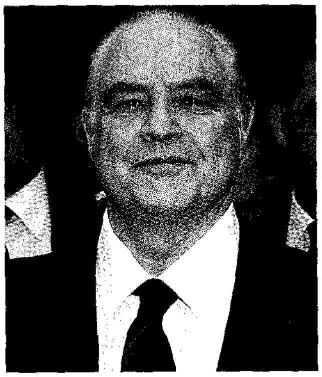
CARLY TO EXECS: BLEAT BEFORE YOU EAT

Carly Simon made a group of local radio executives sing for their supper—literally. At a dinner held at the Romeo Salta restaurant to celebrate the release of her latest album, Simon, who suffers from stage fright, put her guests on the spot by asking each to sing a song before eating. "She wanted to break the ice because everybody was a little uptight," says one of the diners. "She said, 'I'd like to get to know everybody in a nice, comfortable way. Just do one of your favorite songs.' "

Simon began the songfest with a rendition of "You're So Vain." "It was a little strange," says the source, "but nice also. Nobody refused." Many of the executives selected Simon's own songs, including "Anticipation," which was introduced as "the ketchup song." Says Simon, "I've never had such a wonderful time at a business dinner. It revealed so much about everyone's personality."



GIANNI VERSACE

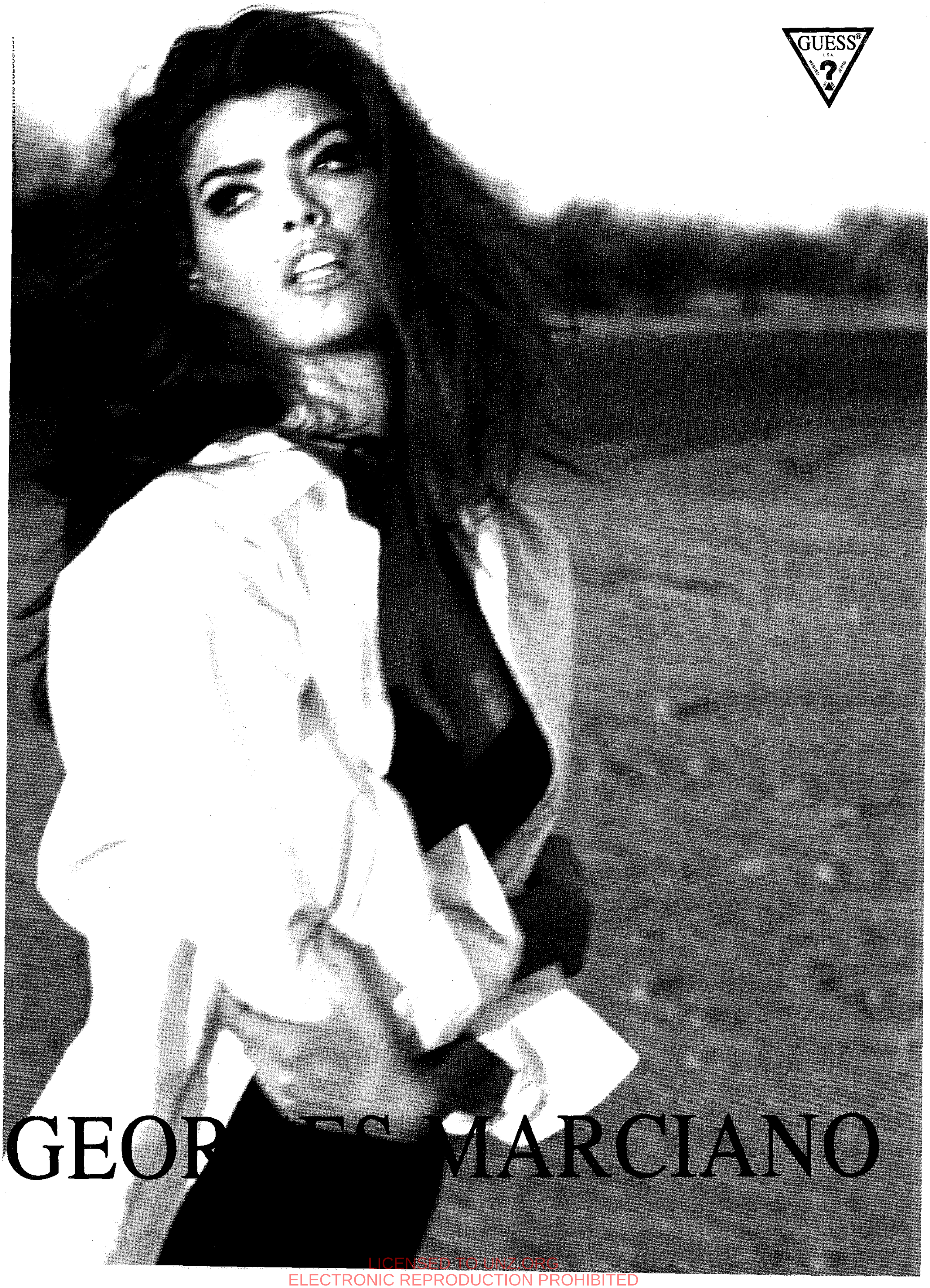


MARLON BRANDO

IAN SCHRAGER

CARLY SIMON

Photographs: left to right, Oscar Abolafia/Gamma-Liaison; Frank Trapper/Sygma; Robin Platzer/Twin Images; Joe McNally/Sygma.



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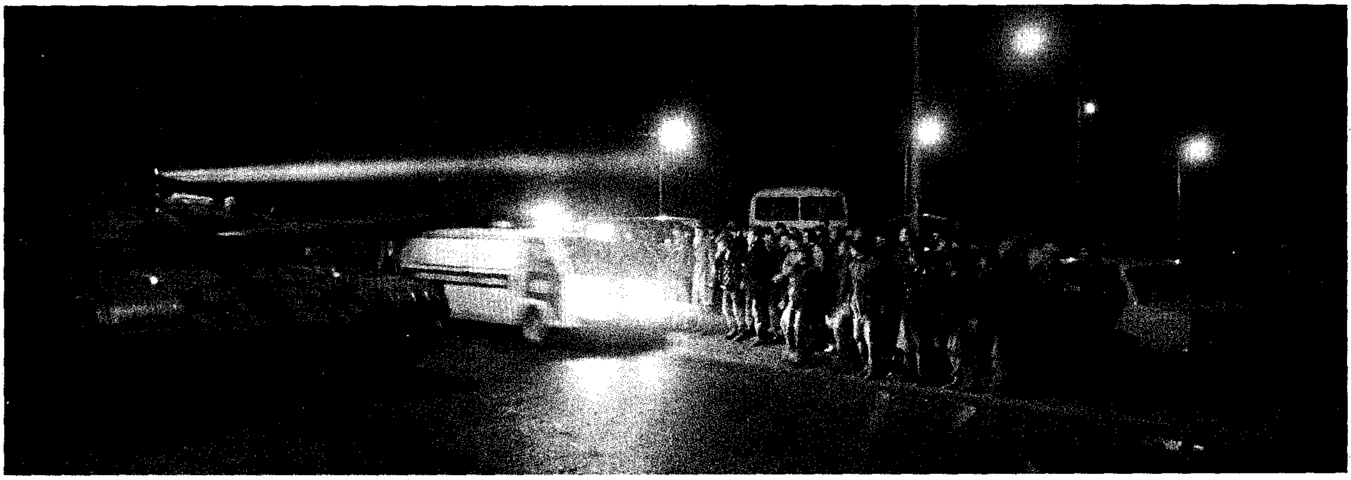
RUSSIA'S JIMMY CARTER



MEAN STREETS: *The Russian military establishment thinks Gorbachev hasn't been tough enough in Lithuania.*

GORBACHEV DITHERS

"THIS IS AWFUL," SASCHA MOANED AS WE squished across a muddy Moscow courtyard last winter. The weather had suddenly turned balmy; true Russians, ever passionate and weird, were depressed. "It isn't good for the health," my friend said. "This isn't a real Russian winter."

Make no mistake, *this* is a real Russian winter. The weather has been suitably extreme in recent weeks—well below freezing most days, with harsh winds and prickly snow showers. Better still, there is a whiff of oppression in the air.

But only a whiff: The Soviet Union is in such chaos that it can't even pull off a half-decent crackdown anymore. The ineptness of Gorbachev's recent efforts isn't much solace to those crushed by the tanks in Vilnius several weeks ago, but it is notable. Lithuania hasn't been Hungary or Czechoslovakia: The tanks rolled, but then stopped. The local television station was stormed, but not the parliament. Martial law was *not* declared, and now—it appears—the paratroopers and other shock troops are being withdrawn.

"The president betrayed us," Colonel Viktor Alksnis, one of the noisier right-wing army sorts, complained in an interview with *Argumenty i Facty*. "He is afraid to assume responsibility. Imagine a surgeon starting an operation, making a cut and then walking off and leaving his patient." When asked what might happen next, the colonel predicted, "Civil war."

Alksnis is a curious case, part of a disturbing phenomenon: Traditionally, Soviet Army officers have kept mum on political matters. The Russian military is notoriously obedient; it hasn't tried a coup since the Decembrists, a group of young aristocrats, failed in 1825. But now the army seems to be finding a voice—Alksnis and some of his fellow junior officers are leaders of what some Russians are calling the *Derzhatniks*, a neoconservative movement angry about the erosion of Soviet power (but not particularly wedded to the Communist Party or socialist economics).

It was persistent criticism from Alksnis and his compatriots that helped drive foreign minister Eduard Shevardnadze—the fellow most directly involved in the dismantling of the Soviet empire—from office last December. "No one knows yet if Alksnis is Napoleon or David Duke," says Michael Mandelbaum of the Council on Foreign Relations. "He talks big, but there's no way to tell if he's on his own or if he represents real military power."

Alksnis does, however, represent a significant frustration: The army has lost status under *perestroika*. It has lost its cushiest billets in Eastern Europe; it is returning bedraggled, without jobs or housing—but still proud—to the chaos at home. The military neoconservatives have natural allies in the KGB, plus the 25 million ethnic Russians living in the Baltics and other Soviet republics, and also in the quietly powerful leaders of the Soviet military-industrial complex. "It is the most dynamic political movement we have, unfortunately," said a Soviet reformer.

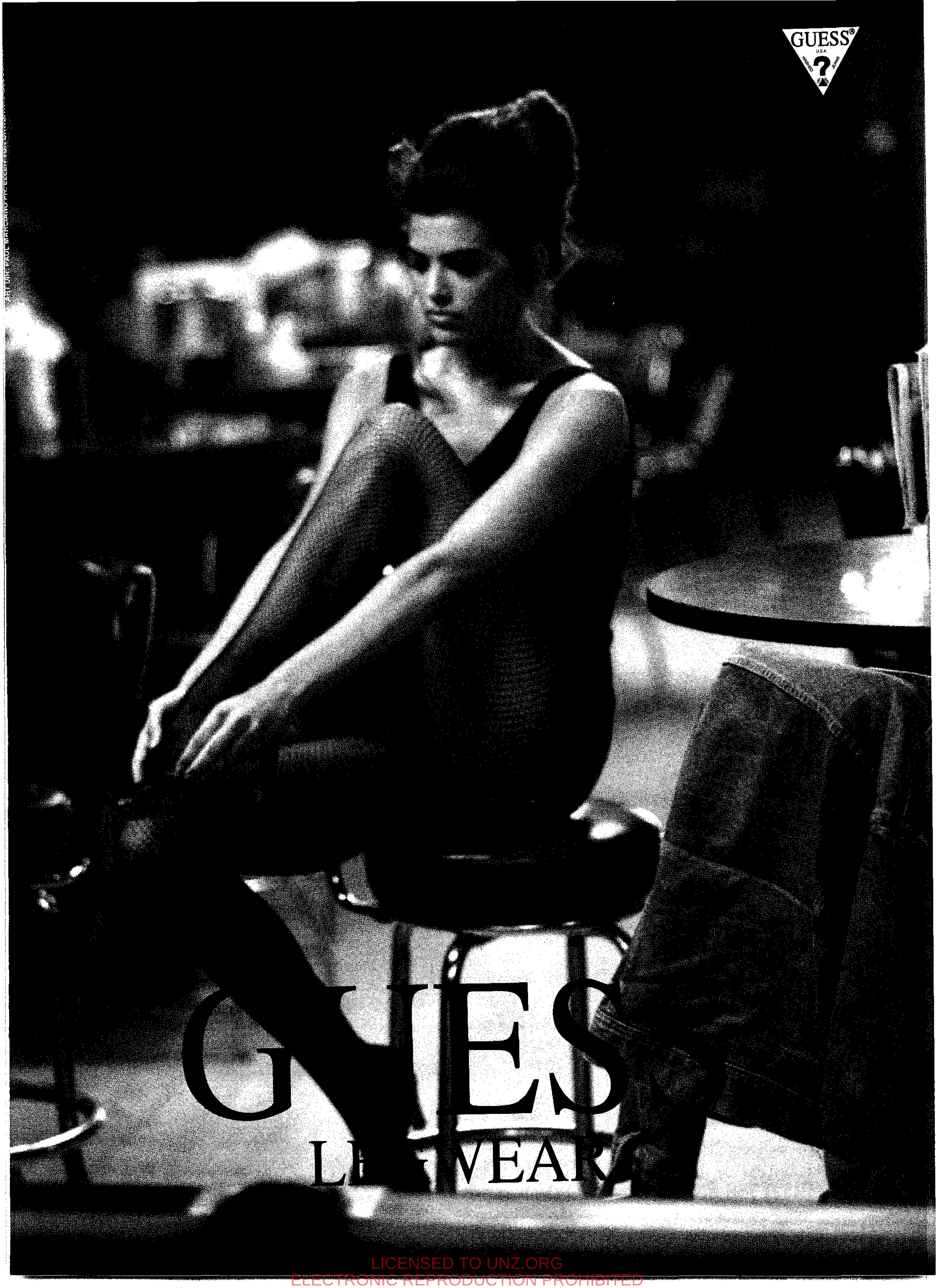
The *Derzhatniks* regard Gorbachev much the way neoconservatives saw Jimmy Carter: as a weakling who squandered superpower strength. "The old Brezhnev deadwood is gone now," says a U.S. State Department source. "What you have is a younger, better-educated group who aren't taking the disintegration of their country meekly."

But can they do anything about it? Gorbachev continues to poke along—a near-great man, trampled by history. He seems frantic now, issuing new decrees almost daily, his moves increasingly transparent and reflexive as his constituency melts. He has tried to please the *Derzhatniks*—not just in Lithuania but with a series of bizarre, counterproductive economic moves supposedly designed to restore "order"—but hasn't had the stomach to follow through on anything. "We are not going back to a centrally planned system," Ernest Obminsky, deputy foreign minister for economic affairs, insisted last week, elaborating the latest convoluted Gorbachev rationale. "We are heading toward a market system. It is inevitable."

The real impediment, he said, is chaos in the republics. "There is a proliferation of bureaucracy on the local level. Each republic must have its own ministry of foreign trade, its own Intourist—the bureaucrats are so busy fighting each other for power, there is no room for market." And worse, he added, the nationalist movements are essentially reactionary: "When the Azeris fight the Armenians, who speaks of human rights, democratization, and the market economy? You must avoid hasty judgments: If there is not law and order, there will be hundreds of thousands of killed persons."

Obminsky has a point. The xenophobic atomization of the Soviet Union could produce a map as volatile and unsightly as the Middle East—and more dangerous, given the presence of 30,000 nuclear weapons. But he is somewhat, well, *ingenuous* on the larger point: The republics haven't

Photograph by East News/Sipa Press.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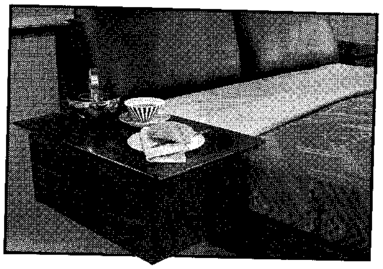

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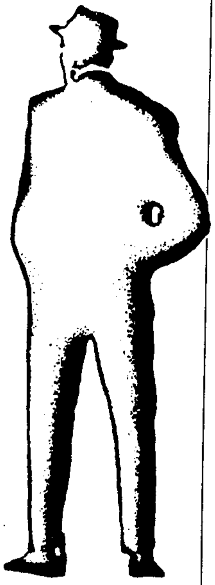

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been the main impediment to progress toward a market economy. Gorbachev has.

For a moment last summer, he seemed ready to make the big move. His advisers had joined with Boris Yeltsin's to plot a transition to a market economy—the 500 Day plan. Gorbachev and Yeltsin met. Both said they supported the plan. They appeared ready to form an alliance. But Gorbachev wavered, then wilted. No one knows why he got cold feet, but there are theories.

The most plausible is this: Gorbachev was smart enough to understand that the plan—an elaborate, wonderfully Russian intellectual construct—was a fantasy. Free enterprise is too complicated, too wild, too unpredictable to be boxed by a bunch of intellectuals. For a trained, committed Marxist—as Gorbachev is—there were simply too many uncertainties and one insurmountable hurdle: A planned market economy (which is what he said he wanted) is about as doable as an unplanned socialist economy. The government can set parameters, build a safety net, write laws. But ultimately the thing has to run on individual initiative—a quality in short supply under the present system, and far less predictable than the Russian winter. A leap of faith was required, faith in the one quality Gorbachev had been trained to distrust: individual enterprise.

All the 500 Day economists have quit now. Gorbachev is left with donkeys, pushing unbelievably silly schemes—50- and 100-ruble notes are being confiscated, for example. This is supposed to impede the black market, but it's really an attack on the elderly mattress-stuffers and small businesses (the big-time crooks deal in hard currency). To make matters worse, the KGB has been raiding the few bastions of capitalism, the cooperative and joint-venture offices, in search of—well, enterprise. "It means the average people, who feed themselves by making deals with this fellow or that, are having a tougher time," my friend Sascha said by phone last week. "Shopping is harder. It is crazy. The theory is, someone in the government is trying to create chaos."

In all this, the liberals are lying low. Yeltsin eloquently denounced the Lithuanian outrage, but had difficulty getting a resolution to that effect through the Russian parliament. "The reformers I speak with are demoralized but serene," Michael Mandelbaum says. "They figure that since the Soviet Union is impossible to govern right now, they might as well let the bad guys do it."

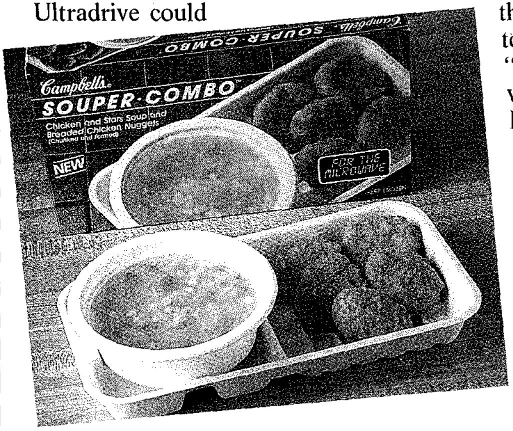
The crisis deepens. And deepens. "No one knows if this is the beginning of the agony or the last act," Sascha said. "Last week, everyone expected a coup. Now, a creeping counterrevolution. No one knows anything. As always." But you're having a good, cold winter, I said. "Oh yes," Sascha laughed. "*Very* cold." ■

On Madison Avenue/Bernice Kanner

GOING, GOING, GONE

PRODUCTS THAT FAILED

TWO YEARS AGO, CRITICS HAILED CHRYSLER's Ultradrive electronic transmission as the start of an engineering revival. This past December, the Washington-based Center for Auto Safety called the Ultradrive unreliable, unsafe, and responsible for a quarter of all complaints against automakers. *Consumer Reports* is urging readers to steer clear of the clunker. Chrysler is minimizing the charges and maximizing efforts to cast Ultradrive in a better light but—given the effect of the consumer magazine's punches against the Suzuki Samurai and Ford Bronco II—may be quietly readying Ultradrive's coffin.



FLASHES IN THE PAN: *Campbell's Souper Combo . . .*

Ultradrive could well wind up in product heaven—or, perhaps more appropriately, hell. Indeed, failures in all categories are piling up. In January, Campbell Soup buried Souper Combo, microwave soup-and-sandwich meals whose overpackaging was costing consumers. Sears, Roebuck shut its McKids clothing chain, a licensing partnership with McDonald's that apparently suffered from a dowdy image and bureaucracy.

Weyerhaeuser gave up on its UltraSofts diapers after production problems caused the price to retailers to soar. Amstar took its lumps on Domino Liquid Brown Sugar: Evidently, consumers weren't irked enough by lumps to pay such a premium over granulated sugar. Procter & Gamble killed Rely tampons after the Centers for Disease Control linked them to toxic-shock syndrome. And R. J. Reynolds made a $300-million blunder when it launched Premier smokeless cigarettes in 1988—the plug was pulled five months later. The cigarettes were hard to light with matches (special butane lighters were recommended) and, once lit, smelled and tasted funny. RJR couldn't promote Premier as a reduced-risk cigarette without impugning smoking, the FDA and FTC were looking at it sternly, and anti-smokers railed against it.

"You'd have expected to see real caution, but, amazingly, last year more than 12,000 new products surged into the marketplace, most in the last six months and few the results of any new technology," says Phil Lempert, editor of *The Lempert Report*, which tracks trends in the food industry. "Where new products go, so goeth failed products," he adds.

But their eulogies are seldom written. Successes are trumpeted, but "most packaged-goods failures quietly steal away into the night," says Martin Friedman, editor of *Gorman's New Product News.* "It's rare that a product goes national with big fanfare and then bombs. Most just fade out of test markets." The failure rate for new products remains close to 80 percent.

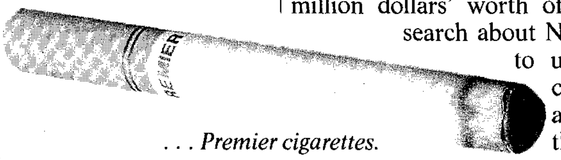
"Failures don't always miss by much," Friedman says. "No-alcohol beer worked; low-alcohol brews such as Anheuser-Busch's L. A. beer didn't. Soft cookies looked awfully good for a few years. But in the end, they just didn't come across in quality like cookies made from scratch. Now they're all but gone."

Chalk up some product fade-outs to strategic miscalculations. General Mills's psyllium-based Benefit cereal promised to reduce cholesterol. This wasn't enough for consumers who were repelled by the cardboard taste: Benefit was put to rest.

Simple Pleasures, the ersatz ice cream made with the much-touted "fake fat" Simplesse, "is struggling because everyone is coming out with fat-free ice cream, leaving the fake-fat category in the dust," says Lempert. (A Simplesse spokeswoman claims that Simple Pleasures is selling well.) Some say that Simplesse has fallen far short of expectations because of a delay in expanding it to products other than frozen desserts.

Sometimes prospective blockbusters turn into busts because they are so "me, too," says Lempert. "At one point, there were 200 brands of healthy frozen meals out there and dozens of wine coolers; now there's a glut of shampoos and flavored seltzers. Several super-premium ice creams have also been squeezed. Too much too alike confuses consumers. They're not dim-witted and they're not swayed by cents-off coupons. Winning them takes genuine innovation."

. . . L. A. beer.



. . . Premier cigarettes.

Some products fizzle because they just don't work: Oat bran languished because it didn't do all it promised, and sales of olive oil plummeted after it was revealed that the oil was not the fountain of youth it claimed to be. Pillsbury quickly dropped a new chilled bread dough that burst out of its unopened package.

The high cost of its refrigerated dinners was one thing that proved lethal to General Foods's Culinova. The meals were appealing, but shoppers balked at the $4-to-$7 price tags and parent Philip Morris at the amount of shelf spoilage, which was way above industry standards. And the refrigerator-truck fleet that made deliveries to stores was prohibitively expensive. But even a less costly, less *haute* version of Culinova got the cold shoulder. Similarly, Campbell's pricey Fresh Chef—a line of salads, soups, and sauces—fell off the freshness bandwagon.

"Ah, the temptations of the fresh," says Martin Friedman. Name-brand vegetables have fallen flat because they're "so nicely packaged that produce clerks don't want to open them to trim wilted leaves. Campbell's Fresh Chef and Fresh Kitchens were saddled with short shelf lives. And to charge more, they have to offer something more exotic. So instead of, say, chicken salad they put out chicken-tarragon salad, which turns off most shoppers."

Some failures are like phoenixes. Four million dollars' worth of prelaunch research about New Coke failed to uncover America's emotional attachment to the old Coke—and "Coca-Cola Classic" was almost immediately brought out. But "much of the public can't forgive New Coke for displacing the original formula," said a spokesman soon after. New Coke ultimately increased Coca-Cola's

Photographs: top right, Ulf Skogsbergh/*Time* Magazine; bottom right, Dimicco Studio.

Image Tendre
Colours that reflect
the tender image of Spring
LANCOME
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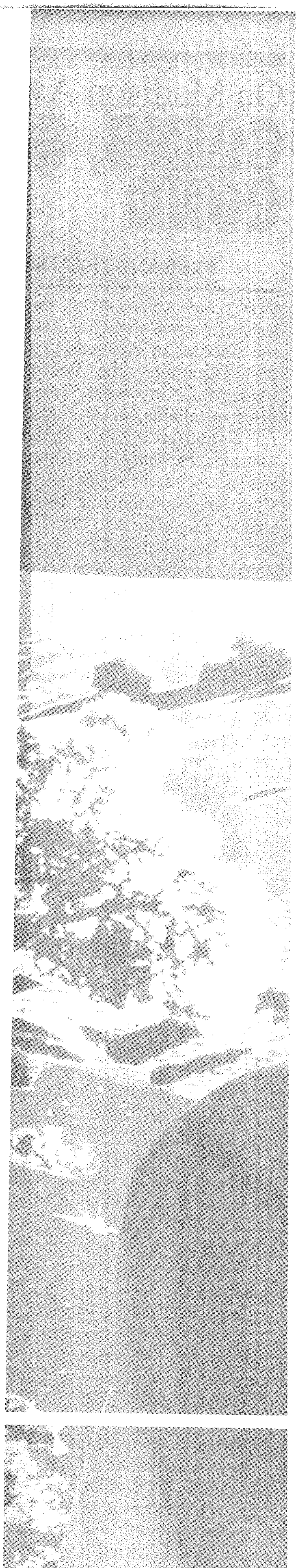
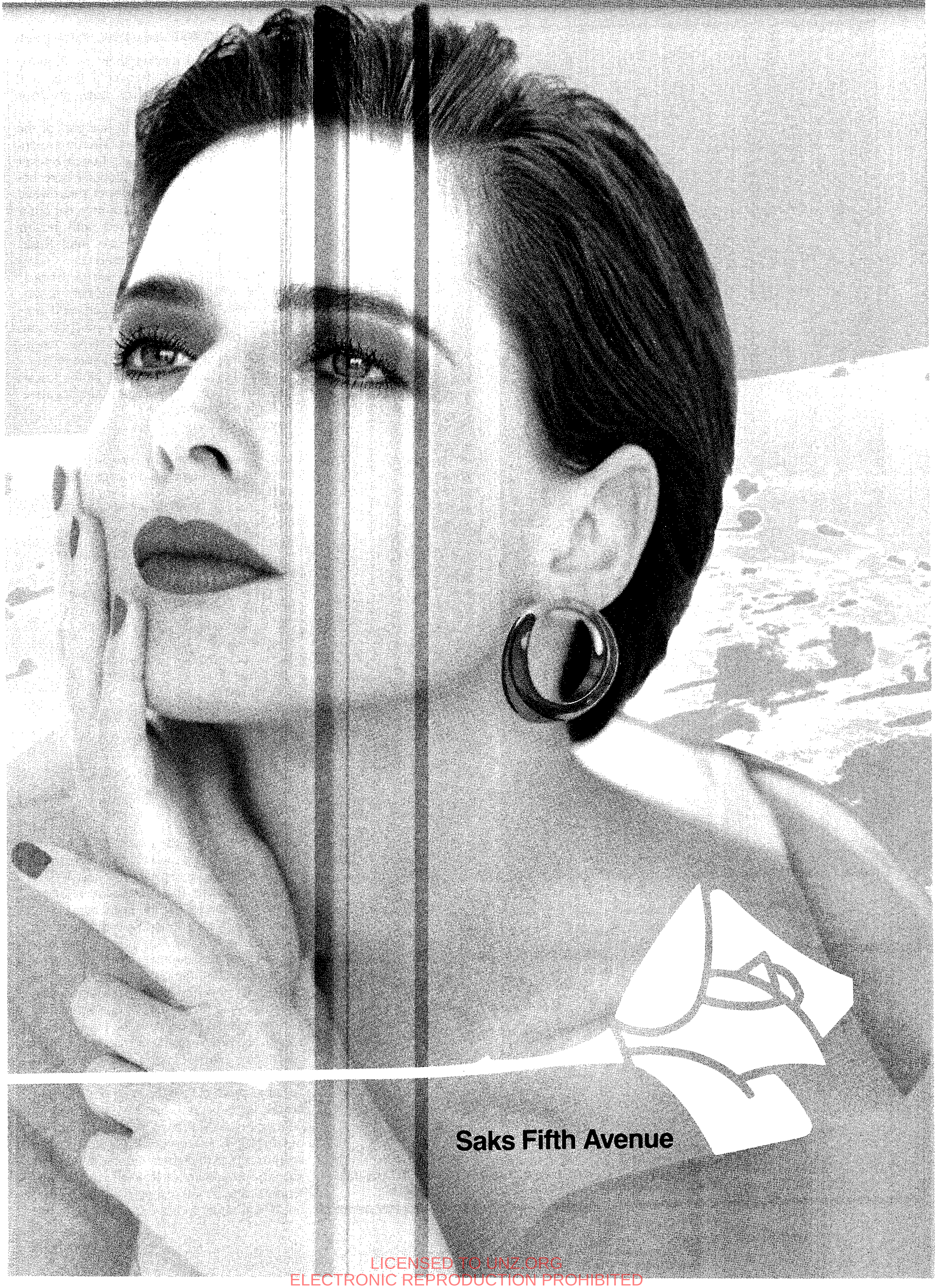


Blouse: Giorgio di Sant'Angelo
Earrings: Cara Croninger at Artwear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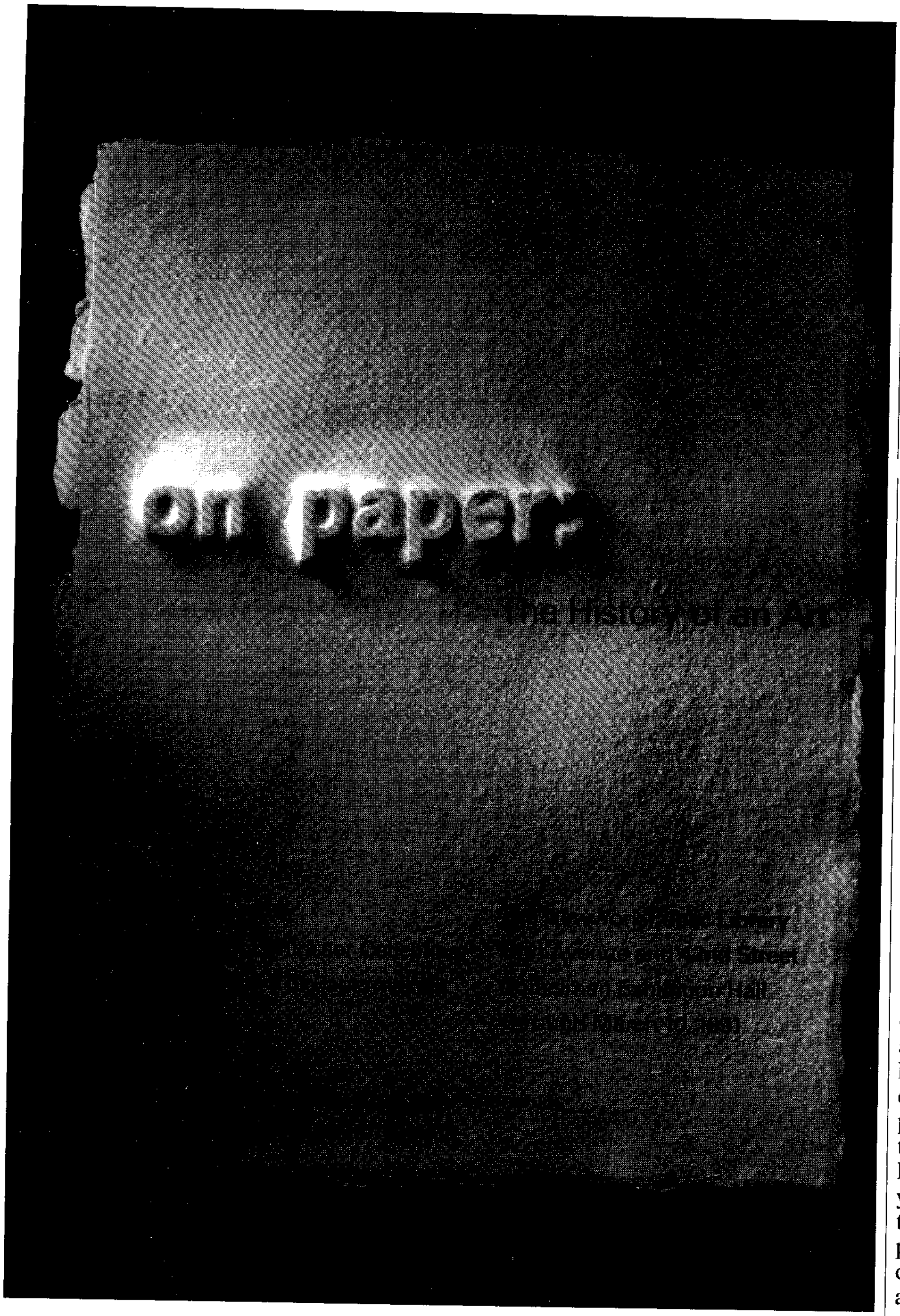
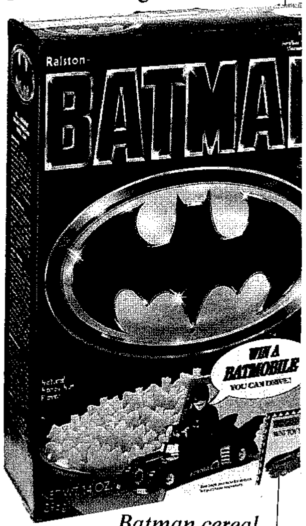


shelf space and market share by allowing bottlers to provide two cola tastes and made consumers realize how precious Coke Classic was to them.

Sometimes, what flies in one part of the country crashes in another. Microwave entrées like Greyhound Dial's Lunch Bucket and Hormel's Top Shelf flopped here because New Yorkers have fewer microwave ovens than the rest of the country, eat out a lot, and are more involved with health foods and reading labels, says Jules Rose, chairman of Sloan's supermarkets.

Throughout the city, white bread, corned-beef, and pastrami sales are down, while specialty breads, chicken, and turkey are up, Rose adds. But, despite our heightened health consciousness, fresh-fish sales never soared as retailers had expected they would. "People don't know how to cook it, and with periodic negative pollution reports, they just don't have faith in fish," Rose sighs. Nor do they have much allegiance to organically grown produce, which is expensive and bedraggled-looking.

Precut and branded vegetables haven't caught on because "people don't see the convenience and value of having someone preselect produce for them," says Rose. Next year, traditional soap powders may have their swan song, he predicts. New concentrates that use less packaging, take up less space, and cost less to ship will benefit manufacturers, retailers, homemakers, and the environment.



. . . Batman cereal.

In 1984, Coors yanked Golden Lager, a full-bodied, heavier-tasting beer, because the brew was positioned poorly and introduced into a flat market. Clorox's single-use detergent pouches were washouts with shoppers who presumably didn't think they were worth the price. And the public never took to Kimberly-Clark's Once Overs, premoistened bathroom-cleaning towels, so the company quietly dispensed with them.

Some products are born to die. Batman cereal, introduced in late 1989, has run its course, just as Cabbage Patch Kids cereals did in 1984. Licensed cereals have a life span of a year to eighteen months, says Pat Farrell, spokesman for Ralston Purina. Nintendo cereal is still strong in some places, but if you're an addict, stock up. ■

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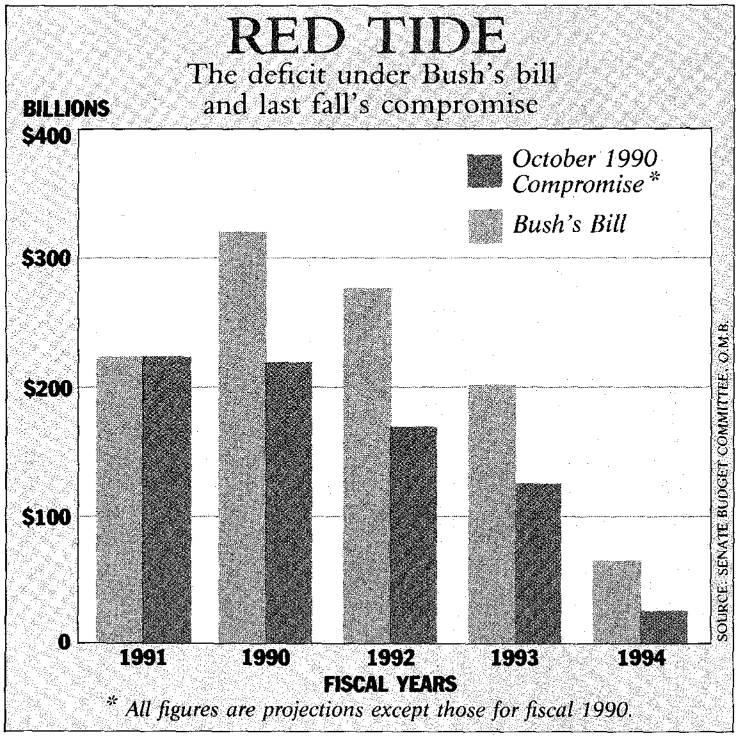
The Bottom Line/Christopher Byron

RUNNING UP THE TAB

BUSH'S WORRISOME BUDGET

WHEN GEORGE BUSH UNFURLED HIS NEW $1.45-trillion budget last week, congressmen and senators alike cheered the document. They praised it for "setting priorities" and "making tough choices." A New York *Times* editorial writer discovered in it a "newfound candor" regarding the entire budget-making process. The writer went on to argue that fear of the budget's projected $318-billion deficit for the year ahead—a sum nearly 50 percent greater than any previous deficit in the nation's history—is "unwarranted."



RED TIDE

The deficit under Bush's bill and last fall's compromise

* All figures are projections except those for fiscal 1990.

SOURCE: SENATE BUDGET COMMITTEE; O.M.B.

Really? One wonders what budget these people were reading. Instead of tough choices and candor, the fiscal-1992 budget (which begins in October) seems to be filled with business as usual. War or no war, recession or not, it looks as if Washington is going to go right on collecting and spending all the money it can get—and then some. The second budget of the Bush presidency not only sidesteps the question of how the United States will pay for war in the Persian Gulf, it also underscores the truth of what many economists predicted last autumn: By raising taxes to cut the deficit, Bush will wind up making the deficit worse.

Virtually every category of nondefense discretionary spending is sharply higher than last year's levels. With inflation projected at no more than 3.5 to 4 percent through 1995, transportation is up 6 percent, space is up 8 percent, the environment is up 11 percent, and justice is up 14 percent. The *Wall Street Journal* got it exactly right last week when it observed, "With the country in recession, families are having to scrimp, while states and cities are slashing budgets. The only place where it's spending as usual is Fat City, USA."

Gary Robbins, head of Virginia-based Fiscal Associates, Inc., an economic-consulting firm, calls the situation "ludicrous." Last July, the Office of Management and Budget projected cumulative deficits of $651 billion from fiscal 1991 through 1994. Then came the October "deficit-reduction package" that was supposed to cut the red ink to a total of only $537 billion by fiscal 1994, with the budget moving into surplus the year after that. Yet, says Robbins, "in the budget that was released last week, we were told that deficits by fiscal '94 would actually total $860.8 billion." Result: an increase of nearly $324 billion in the projected deficit in only three months' time.

If things don't go as planned in Kuwait, the deficit may soon leap higher still. As of last week, the bulk of the cost of the Gulf military operations had not yet been included in the budget; administration officials say eventual outlays won't be significant in any case. That's because they expect America's coalition allies to defray most of the costs involved. Last week, the administration said $51 billion in pledges had already been received.

Unfortunately, in war as in TV telethons, not everyone who phones in a pledge winds up mailing in a check. Only about $14 billion in war funding has been provided for in the fiscal-1991 budget, with $8.2 billion of that having already been spent. As a result, if huge sums of cash don't start rolling in immediately, the deficit will almost certainly begin to soar in the weeks ahead.

Nonetheless, as of the beginning of January—the latest period for which records are available—only $6.26 billion had actually been collected, with Pentagon officials keeping tally in a bookkeeping category known as the Defense Cooperation Account.

What's more, much of what's in that account isn't really money at all but credit balances for various forms of "payment in kind." According to Brooklyn Democrat Chuck Schumer, who has introduced a House bill to force the administration to account monthly for what it takes in, Saudi Arabia pledged $13.5 billion but has so far sent only $760 million in cash. Meanwhile, the kingdom has inexplicably been permitted to reduce its pledge debt by $854 million by, in effect, charging for the food, water, and fuel it is providing for the fight. These, of course, are supplies the United States wouldn't need if it weren't defending Saudi Arabia in the first place.

Or take Japan, which pledged $11 billion. So far, Japan has actually paid only $866 million in cash, while successfully nicking another $206 million off its pledge through the delivery of TVs, VCRs, trucks, and fax machines. All are items that U.S. forces could surely manage without. And anyway, the goods probably could have been bought more cheaply from South Korea or Taiwan if Japan had sent money instead.

The worst chiseler of all has turned out to be Germany, which has so far pledged $6.5 billion yet sent only $272 million in cash. On the other hand, it has offered around $430-million worth of matériel. Schumer says the United States has found only $66 million of it useful, with much of that consisting of construction equipment that Bonn acquired from East Germany when the two countries merged.

Whether or not war costs inflate the deficit, the recession alone seems likely to keep the tide of red ink rising for years. The budget rightly points out that its forecasts are "powerfully affected" by changes in economic conditions: Higher growth means lower deficits, and vice versa. Yet the document fails to acknowledge that the most important economic assumption in it—the administration's "baseline" forecast of growth averaging 3.2 percent annually over the next five years—is highly optimistic. For the nineties, the latest consensus forecast from the newsletter *Blue Chip Economic Indicators* is for growth averaging 2.4 percent.

"The budget is a fundamentally dishonest document," says Scott Hodge, a policy analyst with the conservative Heritage Foundation in Washington. "It's intentionally deceptive."

Henry Kaufman, the interest-rate expert who heads the New York consulting firm bearing his name, is also concerned about the optimism in the forecast. "In my opinion, that projection just isn't right," he says. "So much damage has been done to the banking-and-credit system in this country that an average of 2 to 2.5 percent over the next several years will be about all we can ask for."

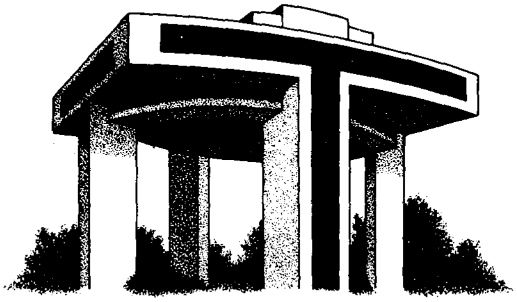
To be fair, no one knows what the future holds, and, as the recent surge on Wall Street suggests, many people believe the recession is almost over. In all, it is possible that the nineties could prove surprisingly robust economically.

Yet, what if the consensus is correct and the budget's forecast for growth turns out to be too optimistic? According to a table elsewhere in the document, growth of even one percentage point less than the administration expects would add $107.6 billion more to the deficit by the end of fiscal 1994. In other words, the national debt would grow by $968.4 billion—an amount that appears to exceed the total national debt on the day Ronald Reagan took office.

No one disputes that the recession is a major cause of the darkening deficit outlook. But it seemed somewhat disingenuous for OMB director Richard Darman to argue in his introduction to the budget that the recession, in turn, was caused by sagging consumer confidence brought on by the war. In fact, an equally important reason for plunging consumer confidence has been Bush himself.

Though the war in the Gulf has lately raised Bush's approval rating among voters to the highest it's been during his presidency, the mood last October was entirely different. Opinion surveys by the Gallup Organization show that Bush's approval rating began to slide in January 1990 as the economy deteriorated and Bush began talking about a deficit-shrinking tax hike.

Finally, in October, Bush's rating took one of the steepest dives on record, as voters watched Congress tie itself in knots over whether or not to pass the increase. In fact, scarcely was the bill passed when the University of Michigan's Institute for Social Research reported the second-steepest quarterly plunge in consumer confidence ever recorded. Three months later, the country is at war, the economy is in recession—and Washington's pols are congratulating one another over a budget with the biggest deficit yet. ■



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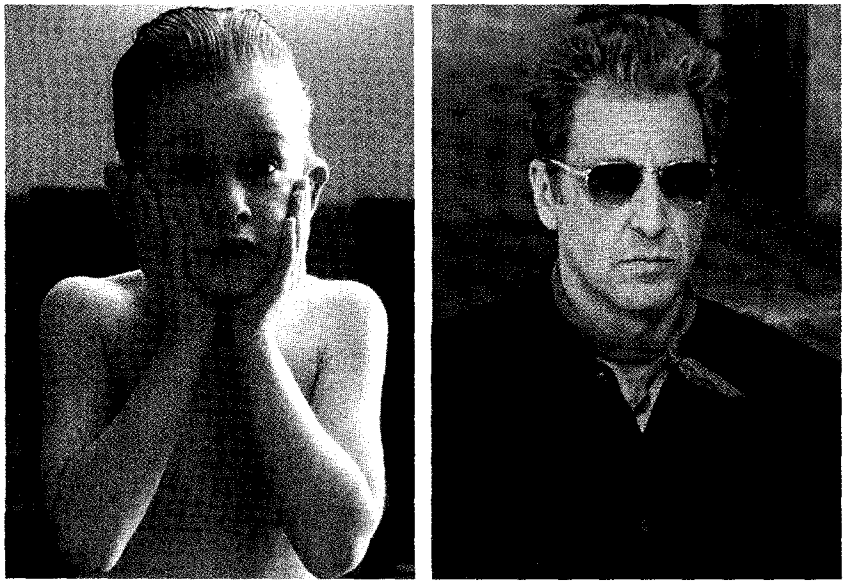
The Big Picture/William Goldman

THEY LOST IT AT THE MOVIES

A REEL-TO-REEL RECAP

LET ME START WITH WHAT PEOPLE IN TELEVISION call "a grabber." Here it is: This past holiday period was the most important month in fifteen years and one of the two most important in modern movie history.

Now that—in theory—I've got your attention, let me backtrack. This—the last of three articles about holiday films—had its genesis eight or nine months ago when someone read me a list of movies due to come out between Thanksgiving and Christmas this past year. My initial instinct was that they had gone crazy Out There. Too many expensive pictures in much too small a window. Things had to change.



HIT AND MISS: *Macauley Culkin in* Home Alone, *Al Pacino in* Godfather III.

I was right and I was wrong. Things did change. More movies were added.

I interviewed any number of West Coast Wise Men—these are really bright people, by the way, and I mean that—about which movies they thought would hit the currently magical number: $100 million at the box office. Just before the countdown, the cinch trio was *Godfather III, Kindergarten Cop,* and *Three Men and a Little Lady.*

So how did the experts do? As one said to me last week, nervously laughing all the while, "I missed everything, didn't I? Everything. I didn't get anything right. Did anybody get anything right?"

Nope.

Before we start, a word about "the numbers," which is often what they say when they mean "money." For two reasons, many of the figures that follow are simply guesses. (1) If I say a movie cost $25 million, they might reply, "Is that 'hard'?" Meaning, is that the cost of actually making the movie itself (which is what "hard" means), or does it include stuff like studio overhead (10 to 25 percent), loan interest, and such? (2) The truth often becomes a foreign object in the studios' mouths when the subject of costs arises, because it really is their private business. Plus, for no logical reason, some movies get pasted for their budgets (*Ishtar, Heaven's Gate, Legal Eagles*) while others escape (*Die Hard 2,* for example, cost more to make than any of these three).

My arbitrary categories are "Hits," "Disappointments," "Flops," and "Disasters." But first, off in a world of wonder, "*Home Alone.*"

HOME ALONE

THE MAKING OF *Star Wars* WAS AGONY. THE movie was over budget. Young George Lucas was directing his first "big" film. The lunatic special effects seemed to take forever to shoot. The locations were miserable. A total wipeout in the making.

I have a friend who worked on the picture, and he told me that there was one beacon in the murk. (I believe, but I'm not sure, that it was the locations manager.) While everyone else was slipping toward panic, this guy kept shouting, "You're all mad, don't you see? This is going to be the most successful movie of all time."

In my research, there was no such figure on *Home Alone.* People thought it might do well, maybe a "double," as they sometimes refer to pictures that take in a splendid $50 million.

But one of the biggest pictures of all time? (Some people predict it may actually end up third, behind *E.T.* and *Star Wars.*) Now pundits are telling us why. "You see, it's every child's fantasy," they say. Or "It's so obvious—it's the dream of the child in all of us."

Total bulls---.

No one knows remotely why. It's John Hughes at his best. It can't hurt Rupert Murdoch. At the least, it added a new verb to Hollywoodese: "to be *Home Alone*d." More than one executive said to me, "My picture did 40, but it would have done 50 if we hadn't been *Home Alone*d."

HITS

I'M LEAVING OUT *Dances With Wolves,* Kevin Costner's triumph, because it opened too soon to be included but is a huge success. And final word isn't in yet on *Alice,* which looks to be a disappointment.

Awakenings. As with several other films, the results will depend not just on word of mouth but on Oscar.

Edward Scissorhands. Tim Burton is now a major force, in a commercial class with Ivan Reitman and Steven Spielberg and Bob Zemeckis.

Green Card and *Mermaids.* I'm listing them together because several felt they were the same movie—charming comedies with talented people.

Kindergarten Cop. Definitely *Home Alone*d. Did well, eventually maybe 85 at the box office, but it would have gone over 100 if John Hughes had stayed home. Schwarzenegger is now one of the two biggest stars in the world, along with Tom Cruise. (More on stars later.)

Misery. A solid double. And if you didn't like Kathy Bates, I'm going to pick up all my marbles and go home. (I'm biased. I wrote the screenplay.)

DISAPPOINTMENTS

The Godfather Part III. FABULOUS OPENING and then the slide. No one knows the exact cost. The lowest estimate I heard, from a biased source, was 55 million. The highest, from an equally biased source, was well over 80.

The truth probably lies in between, which would mean—if you throw in all the additional money spent on prints, ad-

Photographs: left, Don Smetzer; right, Fabian/Sygma.

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vertising, etc.—that we might be talking about the first $100-million American movie.

Look Who's Talking Too. "They ruined a franchise. They rushed it out. It needed reshooting, and everyone knew that."

The Rescuers Down Under. "Lovely to look at. And who cared?" Crushed by *Home Alone.*

Three Men and a Little Lady. Just before it opened, the opinion was that it'd be a cinch 150 million, maybe 200. Then I heard, "Huge, 120 easy." Then it was "at least 90." Probably it will end up in the high sixties. Expectations were devastated. The most *Home Alone*d of all.

FLOPS

Come See the Paradise. SEVERAL OF MY correspondents argued that it should be listed under "Disasters." But for me, disaster implies a fall, and no one expected anything out of this baby.

Predator II. There will be no *Predator III.*

Rocky V. Many argued that this should be under "Disappointments." But what carried the day was how the audience for the character had shriveled. "It goes so fast out here. Here he is, the star of the eighties, and suddenly Rambo is gone and Rocky is gone. He's doing comedy now, but the last attempt at that was *Rhinestone.* I wouldn't want to be his agent. That's a lie—I would kill to be his agent. But what I really would like is to *have been* his agent. Then I'd retire and get out of this madness."

The Rookie. "I hate to say this, but Clint [Eastwood] is in trouble. Here's a flick that should appeal to his people, where he's coupled with a young guy [Charlie Sheen] to bring in the kids, and . . . down the tubes. He's been the most consistent star since forever, but it's getting shaky, and I hate to see that."

The Russia House. "Except for the leads' acting, what was that? Why was it a movie anyway?"

The Sheltering Sky. Easily the second most disliked movie of the season. (You can probably guess what they hated the most. You're right.)

DISASTERS

Almost an Angel. "I COULD TELL FROM THE preview that it wasn't *It's a Wonderful Life,* but Jesus, *no one went.* The *'Crocodile' Dundees* were amazing successes. This must have lost 25 million. And I'm being kind."

Alphabetically now, the Big Two: *Bonfire of the Vanities* and *Havana.*

"What can I say about them? I think it's safe to predict they won't be remembered as overlooked masterpieces. I'll tell you what I'm pretty sure of: No two giant disasters have ever opened so close together." The consensus was that they would lose a total of $100 million.

The feelings aroused by the two movies were totally different. *Havana* was summed up like this: "Too long, too long. Robert Redford was terrific, but he stayed away too long. It was not in any way a bad picture. It was just talky and dull."

I've never heard the kind of hatred that *Bonfire* evoked. "The stench will last for years." "I'd heard about it, so I didn't go to see the movie as much as view the corpse." "There was only one good thing about it. Guber and Peters are famous for shacking up with movies that their names are on but that they had zero to do with, like *Rain Man.* It was fun watching them distance themselves from *Bonfire.*"

SO WHY WAS THIS CHRISTMAS IMPORTANT? Because two things happened that have to change the industry:

(1) Sequels died.

(2) Stars didn't deliver.

The most important month in decades was June 1975, when *Jaws* opened. No film had ever made so much so quickly, and two fads were born: the decision to make mainly blockbusters and the special-effects craze. (I know of one studio head who turned down a project, saying, "I don't think it could make more than a million dollars, and I'm not in business to make a million dollars.")

That madness became endemic.

Sequels poisoned the air, and everyone was happy because they were easy to advertise and people wanted them.

Forget it.

Stars got really obscene salaries. Five million is what you paid for someone you *didn't* want.

Forget it.

At least that's what I say.

"Next Christmas will be absolutely different," one executive told me. "Absolutely different and exactly the same. Next year, we won't make this year's mistakes; we'll make *next* year's mistakes." "The reason the business won't change," a top agent said, "is very simple: It's the Big Dick syndrome. All the studio heads have to posture—they can't retreat from the battlefield."

Some thought there would be change. "Sure, some. But stars are what Hollywood has always been about, and they add a certain cachet for the foreign market."

Personally, I think 1991 will be more of the garbage we've had this year. (I can't make a ten-best list. I can't even make a five-best list with any conviction.) Movies take a long time to make, and 1991 is already in the pipeline.

But after that, only the Shadow knows.

All I'm sure of is this: They're scared Out There. This Christmas, while Hollywood was après-skiing in Aspen, the Earth moved. ■

Fun City/Gil Schwartz

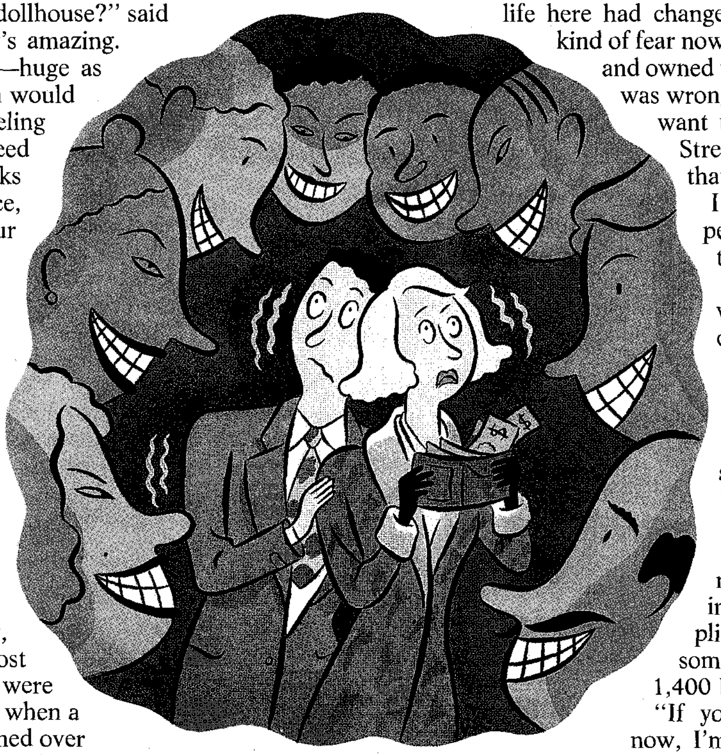
RETAIL MELTDOWN

WE'VE BEEN HAVING THIS RECESSION, YOU KNOW, NOT ME PERSONally, I mean, but all of us. It started out as a downturn with negative upside potential, then moved into a systemic adjustment with certain long-term implications, but then Alan Greenspan said it was okay to refer to the thing by its proper name, and boy, was *that* a relief. It's hard to lose 15 percent off the face value of everything you own (except your debt) to something so utterly negligible it can't even be mentioned. But I didn't realize how totally the landscape had changed until all that weird stuff happened on Columbus Avenue.

We started off in Penny Whistle, looking for toys. While glancing at the inexpensive Playmobil figurines, I felt the presence of someone doing a psychic mind meld on my lower brain stem. "Have you seen the big dollhouse?" said a saleswoman behind me. "It's amazing. Look." It was truly amazing—huge as an object in a bad-food dream would be huge. "Er," we said, reeling away from her palpable need right into the wall of Brio trucks that sat nearby. "Those are nice, too," said another voice to our right. "Kids love those." Wherever we moved, a human being was there, being excessively helpful. "Look at the Cray-Pas! They're water-soluble!" was the last thing I heard before we hit the fresh air. Whoa.

Intense. Scary. Could things be that bad?

Sobered, we headed down the block to Mythology, a great store that mixes clever trinkets with nostalgia from a youth I never had. In the past, the sales help had been almost too cool to live. This time, we were in there for less than a minute when a jolly guy materialized and loomed over us, vague and craving. "How about something like this?" he said. "Or *this* or *this* or *this*?" We hurried over to the rubber stamps. "These large ones are particularly cute, I think," said a wistful young woman, "and these pads, which come in a variety of rainbow colors, and paper and. . . . " A green corona of hunger pulsated from the entire staff like the odor of fear off a fleeing antelope. "This is creepy," my wife said, and my wife doesn't creep out easy.



Can this really be New York?

"Hat look good on you," a Nigerian vendor selling *faux*–British fedoras hollered on the street. I pretended not to hear.

We next sidled quietly into Savage, off 72nd Street. "These are nice," said the saleswoman, holding up some attractive earrings that cost 5.2 times what we were looking to pay. "No? Then how about *these,* which look terrific on you?" she added. Her eyes burned into ours with an energy that carried weight as well as heat. "Rings," I heard myself croak. She took out a hunk of gold the size of a Milk Dud with a ruby in the center of it. We fled to the sidewalk, consternated. The feeling of guilt, of having failed to meet some collective expectation, was overwhelming.

"That's one of a kind," said the manager of a print gallery near 67th Street, clinging to us like a bird on a hippopotamus's ear. We ignored him. He retreated to a distance but continued to regard us with suspicious intensity. "We'd have to choose between that," I said very softly, pointing at a pleasant little landscape, "and buying the kid his birthday present."

"Kids get way too much stuff these days!" the manager piped up from the other end of the store. Son of a gun was reading our lips.

That was enough. For the entire day, vendors had been sucking up to me, acting like *I* was essential to *them,* that it was *their* privilege to serve *me.* Can you imagine? If I were looking for that kind of treatment, I would have moved to Iowa. We ran screaming from the city then, convinced for the first time that life here had changed irrevocably, that a certain kind of fear now walked and talked among us, and owned us, and called us its own. But I was wrong, thank God. All is not lost. I want to thank the Zigzag on 23rd Street near Seventh Avenue for that epiphany.

I was with a party of about 50 people, drinking and preparing to chow down. I knew there was something wrong when I was sitting demurely making conversation and the waitress practically took off the back of my head with a tray of potables. "Get out of the way, please," she said sweetly as she swept by. I squeezed in. When she came by for our order, I called for appetizers and more drinks. Eat or move, she said. "I will be eating a full dinner later," I replied, "but right now I'd just like some chicken wings and another 1,400 beers."

"If you don't order dinner right now, I'm afraid you'll have to move away from the table."

"Fine!" I screamed, totally enraged by this injustice. "I'll leave!"

I repaired in a minute and a huff to the bar, where my friend Dave was talking with a guy who claimed to live in Larchmont but I happened to know actually lived in New Rochelle. Abruptly, he was breasted by an official of the establishment whose self-importance was only slightly less ostentatious than his microcosmic ponytail. "You left your table without paying," I heard the guy say to my friend.

"I was just talking to my pal here," said Dave. "We're all part of the same group, don't worry."

"I think it's extremely rude and irresponsible of you, and I'd like you to pay up or get back to your table," said the ponytail.

"Are you out of your mind?" said my friend. "We brought about a hundred people into the restaurant tonight!"

"We don't need your kind of people here," said the proprietor.

Thanks, Zigzag dudes. Yeah, we've got problems. But how bad can things be when we can all still bust each other's chops so egregiously?

Where there's attitude, there's hope, I guess. ▬

Illustration by Seth.

FAST TRACK

EDITED BY CHRIS SMITH

DETAILS

PUCK'S GOOD BOY

ANTONIO KOLODZIEJCZYK, superintendent of the Puck Building, always remembers to wash behind the ears. And the top hat. And the frock coat. Once a month, he or one of his workmen wriggles into a special harness and dangles, human fly–like, above the building's main entrance at 295 Lafayette Street to lovingly scrub the gilded figure of the building's namesake. Passersby stop to stare, cheer, crack wise, snap photos.

Kolodziejczyk primps Puck.

Kolodziejczyk (pronounced "koh-loh-JAY-chik") remains unflappable. "It takes, maybe, three hours to clean the whole Puck, shampooing him two or three times, but you can't rush," he says gravely. "You have to do it very, very gently, because the statue is over 100 years old."

Tradition holds that Puck was modeled after the daughter of the founder of the humor magazine *Puck,* which occupied the building in the 1880s. These days, it's Kolodziejczyk who exhibits a paternal fondness for the sculpture. For Christmas and Chanukah, he girds Puck's plump belly with a wreath. And for Valentine's Day—an especially felicitous occasion for Puck, who sprinkled hapless mortals with a magic love potion in *A Midsummer Night's Dream*—Kolodziejczyk ties a red bow around the little man's chest and crowns the effect with a large red heart.

"It's a very friendly statue," he says, a note of intense pride creeping into his unassuming, matter-of-fact speech. "I almost feel like it's mine." MARK DERY

BRIEF LIVES

INHERIT THE VIM

JARED HARRIS, LONDON-BORN—"IN National 'ealth 'ospital," he says, mimicking a creaky old nursemaid's voice—didn't become an actor until he left England. "The idea over there is that you don't do the same thing that your parents did."

So Harris began acting only when he came to college in America. For they surely were actors, his parents—both mum Elizabeth and dad Richard, the notorious blood-and-guts Irishman who has recently leapt out of a seven-year screen hiatus with *The Field.*

His son, too, the middle child of three, has plenty of blood and guts. In part one of Shakespeare's *Henry IV* at the Public Theater, Harris plays the young warrior Hotspur with petulance and a virile swagger, biting off his words, inviting retorts just so he can bat them down. And in part two, Harris's Pistol is a brashly comic hellion, as menacing and vulgar as Hotspur is honorable.

Twenty-eight years old, with wild Irish features and a heavy London tongue, Harris found the stage almost immediately after arriving at Duke University. "They had this thing called 'orientation week,' " he recalls, slate eyes smiling, "where they get the freshmen there five days early and just get you pissed—drunk—for the whole five days." On the sixth day, Harris awoke and went looking for more libation, which someone had been clever enough to use as bait in a campus theater. A few beers later, Harris auditioned; his success, however, was preordained. "They were doing an English play, so they wanted someone from England to keep an eye on the accents."

After earning his B.A., which Harris is fairly sure is in drama, he studied acting both Stateside and in England, eventually joining the Royal Shakespeare Company in 1989 and playing a season's worth of supporting roles. Then, to his delight, America came calling with a larger part. "You can watch somebody play Hamlet from the wings, holding a tray of drinks, for just so long before you have to have a go and find out what you can do," he says.

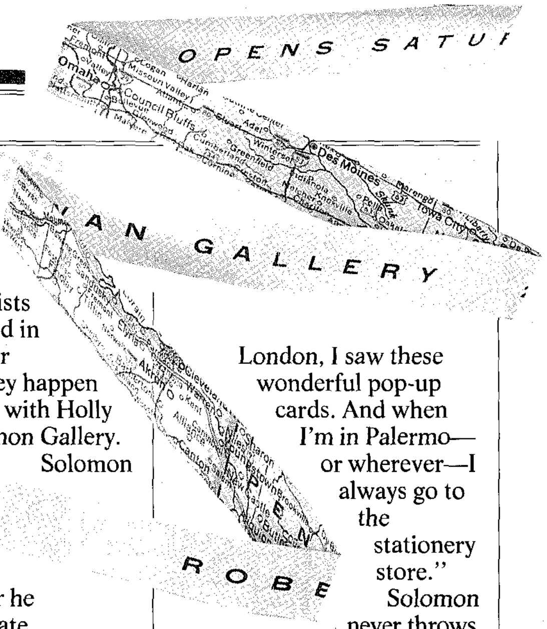
Sword-fighting man: Jared Harris on the set of Henry IV.

What Harris can do is certainly good. His wife, an American actress now working in England, was enthralled with his Hotspur, as was Harris's father. "He was really happy; I mean, he loved the whole thing," says Harris, fighting back what threatens to be a huge grin. "The stuff he's seen me in before, I hadn't attempted anything this big. But you know parents—they see their kids, they're happy." STEPHEN J. DUBNER

Photographs: left, Ed Quinn; right, Reuven Kopitchinski.

DESIGN

The Art of the Appeal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ROBE

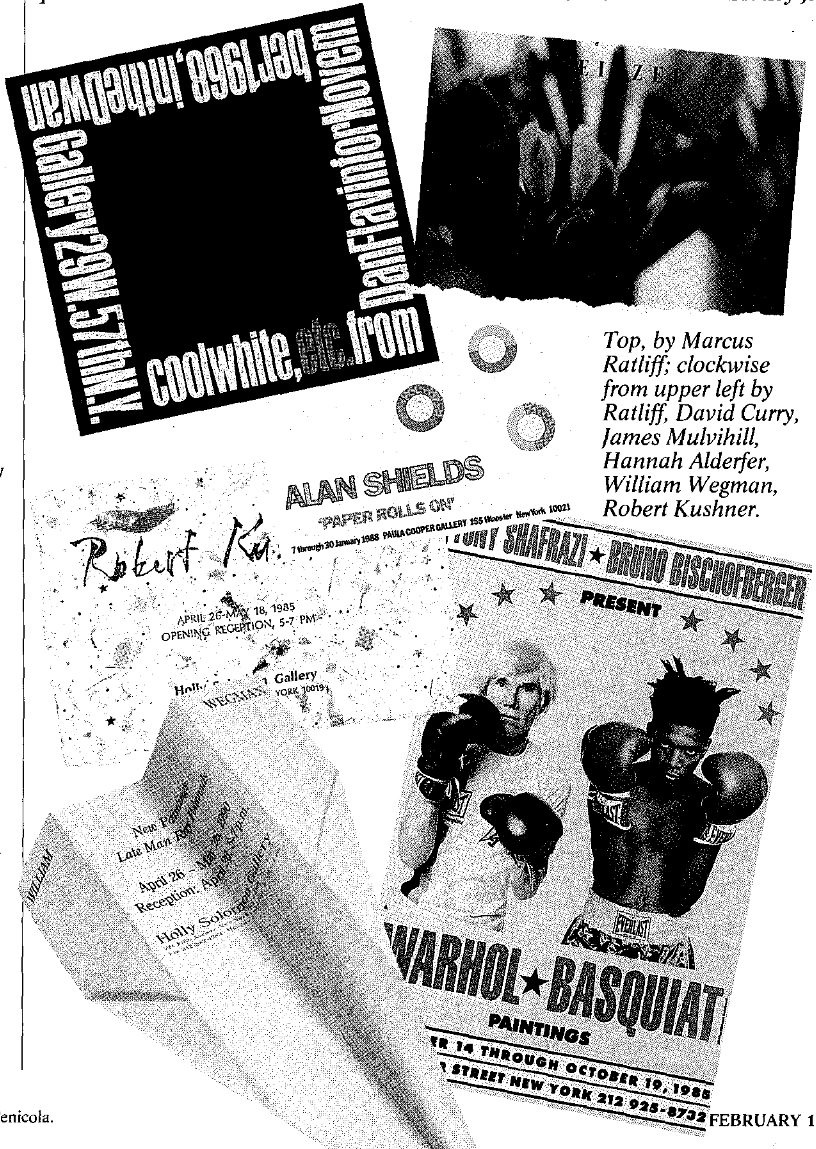
FOR ANTHONY MCCALL, A lanky Brit who moved to New York in 1973 as an experimental filmmaker, card design was the inevitable result of his needing money and knowing so many people in the art world. An early client was a friend, Mary Boone; today, McCall develops graphic identities for some twenty other galleries. "Each gallery has its unique way of being in the world," McCall says. "We try to isolate those things, and that's how we approach the design."

McCall is one of a growing number of designers who specialize in gallery invitations and catalogues, and it's a lucrative business in New York City: With at least 200 competing galleries, the card can make or break a show. And at an average cost of $5,000 for 4,000 open-up cards (including design, typesetting, printing, and envelopes), no one likes to make a mistake. The precipitous slide in art sales has also made the invitations a more critical advertising tool. "We live in a culture that's two-dimensional," says John Cheim, the director of Robert Miller Gallery. "The invitation can give you a strong idea of what the gallery is about."

Over the past three decades, the strategies for marketing art have changed drastically. Galleries that cultivated avant-garde images now want to be taken seriously. They want more conservative cards but also want to make a unique statement about the artist's work. "You're constantly juggling the demands," says Hannah Alderfer, who started out designing cards for Tony Shafrazi Gallery. "You've got radical art that few people understand, and the promotion of that has to be very stable."

It's all a far cry from the sixties, when the card was more often an informal and spontaneous collaboration between artist and designer. Marcus Ratliff remembers when he was at *Fortune* magazine, doing free-lance work for Leo Castelli. "Roy Lichtenstein was having his first show," says Ratliff, whose company now designs invitations for more than 35 New York galleries. "He came up to my office with the artwork for the announcement, and it didn't have a color swatch for the printer. So we walked out to the cigarette-vending machine in the hallway, and we found just the red we wanted on a pack of L&Ms."

Nowadays, artists rarely get involved in the design of their cards—unless they happen to show with Holly Solomon Gallery. Solomon always asks the artist if she or he wants to participate. "Certainly the inspiration comes from the body of work," she says. But Solomon is also a self-confessed cardaholic. Wherever she travels, she's always on the lookout for new ideas. "Chinatown in San Francisco has fantastic cards. In London, I saw these wonderful pop-up cards. And when I'm in Palermo—or wherever—I always go to the stationery store." Solomon never throws unusual gallery invitations away—a good idea, since they seem to have become collectors' items. According to Virginia Green, a dealer in rare art books, $400 is the going price for a card designed by Duchamp for his show at Sidney Janis in 1959.


coolwhite,etc.from DanFlavinforNovember1968,inthe DwanGallery29W.57thN.Y.
ALAN SHIELDS
'PAPER ROLLS ON'
7 through 30 January 1988 PAULA COOPER GALLERY 155 Wooster New York 10021
Robert Ku
APRIL 26-MAY 18, 1985
OPENING RECEPTION, 5-7 PM
WEGMAN
Gallery
YORK 10019
TONY SHAFRAZI ★ BRUNO BISCHOFBERGER
PRESENT
WARHOL ★ BASQUIAT
PAINTINGS
14 THROUGH OCTOBER 19, 1985
STREET NEW YORK 212 925-8732
New Paintings
Late Man
April 26 – May
Reception: April 26
Holly Solomon Gallery
WILLIAM

Top, by Marcus Ratliff; clockwise from upper left by Ratliff, David Curry, James Mulvihill, Hannah Alderfer, William Wegman, Robert Kushner.

An exhibition of gallery invitations is already in the works. Jean-Nöel Herlin, an expert in twentieth-century art books, will curate a show at Exit Art gallery this fall that will include his own collection of cards. "What prompted me to collect them was not their potential resale value," says Herlin, who's especially fond of a 1976 Robert Indiana announcement on a 34-inch-long strip of fabric printed red, white, and blue. "They're the primary source of information in art history," Herlin explains. "Some cards become striking cultural artifacts."

And even if an eye-catching card doesn't send you running to a gallery with checkbook in hand, at least it looks good tacked to the refrigerator door.

EDITH NEWHALL

Photographs: top right, bottom left, Tony Cenicola.

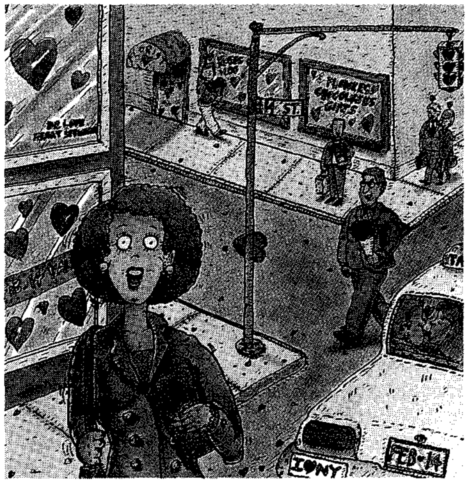
THE SINGLE LIFE

A Valentine's Vow

These are the times that try my single person's soul. Exhausted by months of dating to distraction, I have decided now is the time to take a stand. I'm happily spending Valentine's Day alone—and blithely ignoring the fact that I haven't yet met The One.

This is no easy task. Since mid-January, I have been avoiding upper Madison Avenue, because the giant Hallmark store's full-blown hearts-and-flowers window display taunts me from blocks away. I have tried to discourage my parents from indulging in their usual Valentine's Day surprise—there is nothing more demoralizing than receiving an elaborate orchids-and-birds-of-paradise arrangement at the office when the card reads WE LOVE YOU, MOM AND DADDY.

This year, for the night of the fourteenth, I have a secret plan. I will leave work extra-early so I can get off the street as quickly as possible—this lets me avoid (A) being recognized and (B) seeing Another Woman's Boyfriend. This disarmingly earnest man invariably resembles NBC's Arthur Kent, and he carries long-stemmed red roses (*not* the Korean-deli kind) or, worse, a copy of Anaïs Nin's *Henry & June* that he's just bought at Shakespeare & Co. This is more than I can bear, for *my* last boyfriend's most romantic gift was *The Death of Ivan Ilyich.*



Of course, most men also dread the Dating Day of Judgment. My single male friends claim *they* are the true Valentine's victims. "You know it means everything to your girlfriend," says 27-year-old Adam. "She has this sense of what's supposed to happen, and if it doesn't—and it never does—I'm in trouble."

And that, dear reader, is just my point: By spending the evening alone, I can be extravagantly indulgent by reading the *Star,* renting *Pretty in Pink, Pretty Woman,* and *Dirty Dancing,* and keeping all the Godiva truffles for myself. MEREDITH BERKMAN

CHOW

KITSCH AND KITCHEN

What a concept: Melman at Ed Debevic's.

"Ed Debevic is a Polish or Lithuanian guy who loves to drink beer," explains his alter ego Richard Melman. "Anything fancy-schmancy, he wants no part of. He's proud of his good, cheap food, but hey, what you see is what you get, and if you don't like it, buy him out!"

Ed Debevic, the eponymous owner of seven zany diners, is also entirely fictitious—the creation of Chicago restaurateur Melman and his Lettuce Entertain You company. And if you think *Ed* has an attitude, wait till you meet the smart-alecky waiters and waitresses he's hired for his new place, at 661 Broadway, near Bond Street.

"We encourage them to do things here that they'd be fired for in my other restaurants," says Melman—things like chewing gum and sitting next to a customer while taking an order. Or snapping, "Move it or *wear* it" at anyone who gets in the way of a waitress juggling her banana-cream pies and Velveeta cheeseburgers.

Ed's New York joint—like its famous predecessors in Beverly Hills and Chicago—serves up *real* American food. Cheese fries and chocolate phosphates won't lower your cholesterol, but at least they're inexpensive—a meal here is usually less than $15.

The décor in this time warp spans the forties, fifties, and sixties. After finishing your "burned" meat loaf in the fifties-diner section, you can retire to a mellow, sixties-ish coffeehouse in the rear, where a waitress named Sunshine may deliver a poetry reading of the menu as you await your mochacino.

Melman has auditioned more than 2,000 people to wait on Ed's New York customers and play the parts of diner habitués: cheerleaders, nerds, jocks, and a class bully; there may also be a Leona Helmsley–like character supervising the premises as a snarling hostess. Just don't count on meeting Ed. Though his championship bowling trophies are proudly displayed, he's no gregarious front man. "We tell people Ed is downstairs brewing the house beer," Melman says. "He's kind of a gruff guy." PHOEBE EATON

PRICES

WINTER IS SURE TO return, so here's what it costs to fight off the cold breezes:

☐ Four-ounce bottle of Acme hot sauce from the Acme Bar and Grill, 9 Great Jones Street, $2.95.

☐ Hot toddy from the Oak Bar at the Plaza Hotel, $8.75.

☐ Electrically heated socks from Hammacher Schlemmer, 147 East 57th Street, $24.95.

☐ Cord of firewood delivered to Manhattan by the Nolin Tree Company of Scarsdale (914-725-3553), $250.

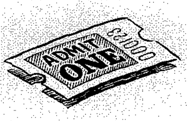
☐ A male escort from the Ritz Escort Service (779-9636), $300–$400 per hour.

☐ Scandinavian foot warmer, circa 1740, from James II Galleries, 15 East 57th Street, $885.

☐ Black Willow mink coat by J. Mendel at the Maximilian showroom, 691 Fifth Avenue, $22,000.

Photograph by Mark Stern. Illustrations: top, Hugh Biber; bottom, Pamela Prichett.

HOT LINE

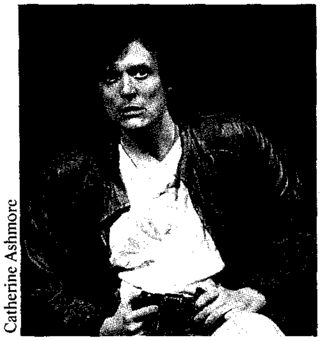


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MUSIC

***Orpheus und Eurydike:* Berlin's Komische Oper gives a radical**


Catherine Ashmore

interpretation of Gluck's opera at BAM. *Orpheus* is a pop singer traveling through a series of lunatic asylums to recover Eurydike. The work will be sung in German with English supertitles, and countertenor Jochen Kowalski makes his American debut. February 11, 13, 15, 17.

The New York Choral Society sings Bach's triumphant (and great and glorious) *Mass in B Minor* on February 16 at Carnegie Hall. Soloists include Betsy Norden, Mary Ann Hart, Jan Opalach, and Steven Tharp.

DANCE

Evidence, a very progressive dance company, presents choreographer Ron Brown in the premiere of his *Conversation in a Whisper.* The dancers bounce, crawl, and cling to the walls. Robert Een did the music. At P.S. 122, 150 First Avenue, at 9th Street; February 15 to 17.

THEATER

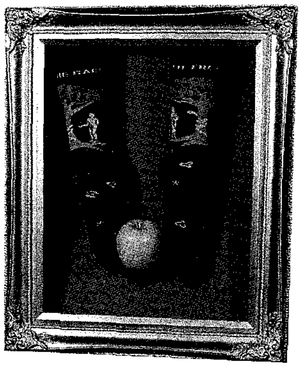
***Mambo Mouth:* John Leguizamo is terrific in a one-man show about Latino life. A boy talking about his first sexual experience and a transvestite are among his many splendid characters. At the American Place Theatre, 111 West 46th Street.**

ASK GAEL

Is it too soon for a taste of spring? Absolutely not. The shad are running. Frisky and seduced by the balmy winter, they're hitting fresh water in Georgia, 100 miles farther north than usual. At the Oyster Bar and Restaurant, there's broiled shad fillet, and sautéed roe with bacon at $23.45.

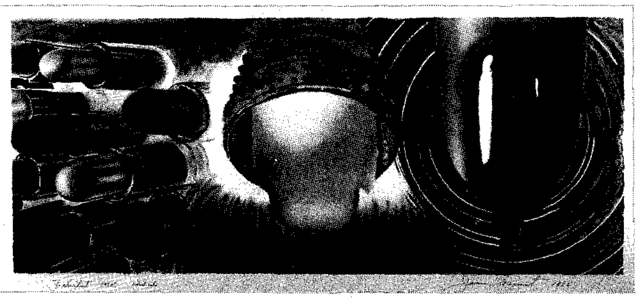
FASHION

Garden of Eden socks: These witty new socks—with Eve on one side, you-know-who on the other—are by E. G. Smith from his "Back to the Garden" collection. They're available for $10 from Macy's.


Gino Gareza

ART

"Surrealism and After": The 30 drawings at the Whitney are all from the museum's permanent collection. The show looks at how European artists influenced Americans like Man Ray, Lichtenstein, and Rosenquist (below). Through April 7.


Geoffrey Clements

MOVIES

The Grifters: Anjelica Huston and Annette Bening eat up the screen as two con artists—the mother and girlfriend of pretty boy John Cusack. The movie's full of loose ends and contrivances, but once you kick into director Stephen Frears's warped sensibility, you'll be hooked.

Greg Gorman

TASTINGS

BY ALEXIS BESPALOFF

Rhône reds for winter blues: At Montrachet, sommelier Daniel Johnnes has put together a special selection of three dozen Rhône wines from $16 to $350. There are fourteen examples of Côte Rôtie, and among them are the rare La Landonne and La Mouline of Guigal. The restaurant also has a regular list of 125 selections. At 239 West Broadway, near White Street, 219-2777.

TELEVISION

What Ever Happened to Baby Jane? (page 67): The Redgrave sisters have a grand old time camping it up in this remake of the Davis-Crawford classic. It's even better the second time around, and Lynn Redgrave's delicious while showing just how badly she's been wasted all these years as the diet queen. (Sunday, February 17; 9 to 11 P.M.; ABC.)

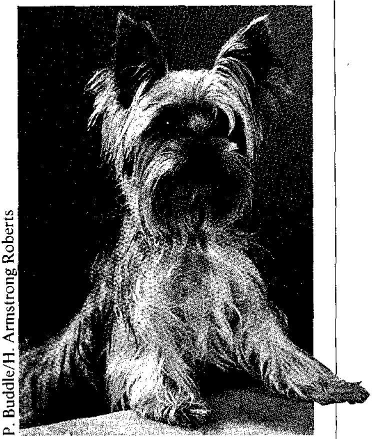
VIDEOS

Cinema Paradiso ($89.99): Writer-director Giuseppe Tornatore's movie won last year's Oscar as Best Foreign Film. It's full of heartbreak and charm—an evocative, bittersweet look at a boy who falls in love with the movies in a tiny Sicilian town.

1989 Academy Award Winner
CINEMA PARADISO
A celebration of youth, friendship and the everlasting magic of the movies.

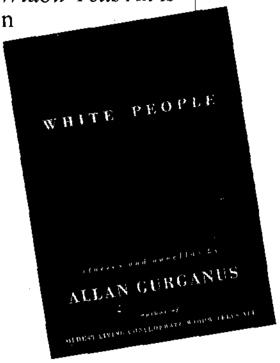
SCENES

Westminster dog show: The real fun is backstage. And your $16.50 admission ticket allows you to wander into the benching area—among the breeders and owners and groomers and some 2,500 barking beauties. Last year's winner was Champion Wendessa Crown Prince—a very sporty little Pekingese. This year, there are 87 poodles, 63 golden retrievers, 62 dachshunds, and 43 Yorkshire terriers. At Madison Square Garden, February 11 and 12.


P. Buddle/H. Armstrong Roberts

BOOKS

White People, Allan Gurganus: The author of *Oldest Living Confederate Widow Tells All* is in fine form in this collection of eleven stories and novellas about the Civil War, religion, and the modern family. (Knopf; $21.95.)



NEW YORK

IVANA'S AVENGER

Chicly Radical Lawyer Michael Kennedy Isn't Just Another Divorce Bomber

By
Michael
Gross

IT IS A CRISP NIGHT IN NOVEMBER, AND THE big names—Bill Styron, Gay Talese, George Plimpton, Jay McInerney—are out in force at Norman Mailer's party for Richard Stratton's first novel, *Smack Goddess*. In the midst of it all stands a strawberry-blond Irishman with a stolid face, thin mouth, and thick neck. Michael John Kennedy wears a gray pin-striped suit and white shirt, a diamond foulard tie, and stern wire-rim glasses. By his side is a dark, birdlike woman. Dressed in a long black cloak over a sheer-topped gown, she looks glamorous, a little witchy, and quite out of place in the rumpled, bookish crowd; Eleanore Kennedy is surely on her way to somewhere better.

But first, the Kennedys congratulate their friend Stratton, a former drug-dealer with a prison record who is a Mailer protégé. Then they wander over to Stratton's day-job employer, Ivan Fisher, who, like Kennedy, is a trial lawyer. The law has earned Kennedy millions of dollars; a baroque duplex condominium in a mansion on 62nd Street near Fifth Avenue; "Kilkare," a 5.3-acre oceanfront compound in the exclusive Georgica Settlement on Long Island; a cottage in Ireland; a full floor of offices that he shares with Fisher and others in a Park Avenue tower; and—most recently—a client who could turn out to be both the biggest case and the biggest headache of his career.

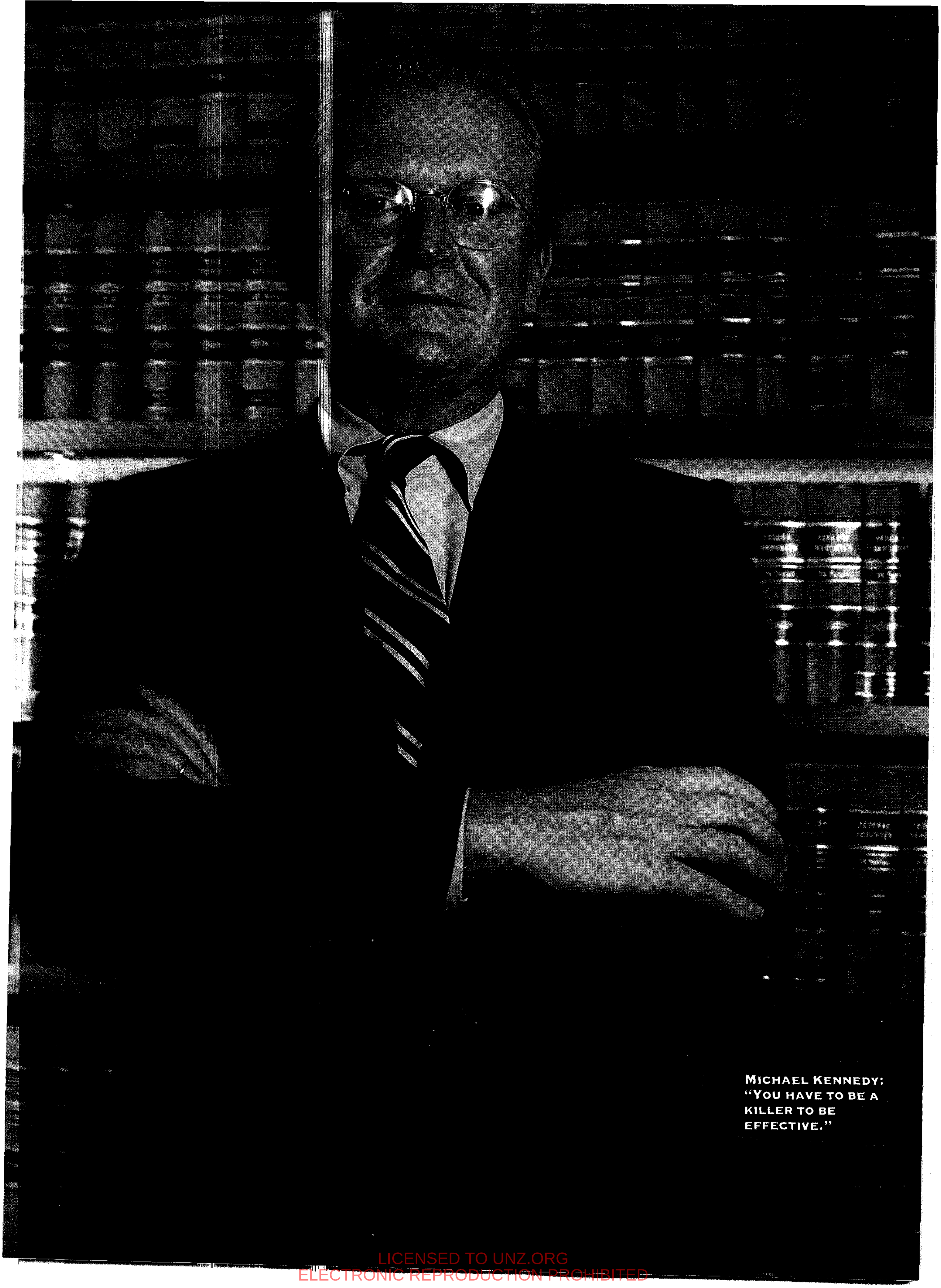
Kennedy, 53, and Eleanore (his wife, often described as his only partner even though she is not a lawyer) leave the party as it peaks. Moments later, a P.R. woman approaches Fisher. "Is Michael Kennedy still here?" she asks. "I'm having a *horrible* divorce." Fisher chuckles maliciously. "Michael's going to kill me for telling you this," he says to me. "She wanted to talk to Ivana Trump's divorce lawyer."

In 28 years at the bar, Michael Kennedy has had more than his fair share of fame. But last February, when he filed suit against Donald Trump and Eleanore emerged in gossip columns as the new best friend of the developer's estranged wife, the Kennedys achieved a new prominence as the puppeteers pulling the strings in the divorce of the decade.

The domestic theatrics surrounding the Trumps were only the latest in a long history of controversies for the Kennedys. They have represented and counseled some of the most outsize and outlandish characters in America's recent history. Still, Trump's case has a special significance for them. Depending on how it turns out, it will be a watershed—or their Waterloo.

Old friends were flabbergasted that Kennedy even took the case. "It's something no one

PHOTOGRAPH BY DARYL-ANN SAUNDERS



Michael Kennedy: "You have to be a killer to be effective."

could have predicted," marvels Bernadine Dohrn, a former leader of the radical Weather Underground. Adds ex-Weatherman Jeff Jones, "To describe Michael Kennedy as Ivana Trump's lawyer completely misses who he is." But Ivana is who Kennedy is today. "Michael's goal—to paraphrase Holmes—is to be part of the passions of his times," says yippie turned yuppie Jerry Rubin.

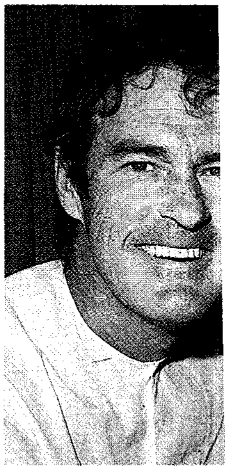
WHEN MICHAEL KENNEDY STARTED PRACTICING law, he was a civil litigator married to his college sweetheart. But two years in the Vietnam-era Army radicalized him. "He was a full-blown Marxist-Leninist, an anarchist, against all authority," says a lawyer friend.

In 1969, Kennedy opened a private practice in San Francisco. His clients included the Chicago Eight; Timothy Leary; the LSD chemists and dealers of the Brotherhood of Eternal Love; and the Mitchell Brothers, porno producers of *Behind the Green Door*. Sex and drugs paid for the firm's paper clips and pro bono political cases. In the seventies, another key client was Tom Forcade, the pot-smuggling founder of *High Times*. In the strangest twist in a long, strange career, Kennedy and his second wife, Eleanore, ended up controlling the druggie journal.

The Kennedys are also active outside the courtroom. After a visit to Nicaragua in 1982, they brought the case of the Sandinista junta before the court of U.S. public opinion. When Daniel Ortega visited New York, the Kennedys invited influential friends to meet him at the New York Athletic Club and the Russian Tea Room. When Nora Astorga, the Sandinista Mata Hari and U.N. delegate, was dying of cancer in 1987, the Kennedys flew her home and, later, organized a St. Patrick's Cathedral memorial service. The couple even adopted a Nicaraguan war orphan, who recently started at a fashionable East Side day school.

In recent years, Kennedy won acquittals for Irish Republican Army gunrunners; for Father Bernard Lynch, an AIDS activist accused of molesting a minor; and for prisoners'-rights activist Martin Sostre, accused of attempted murder. But his client base widened. Besides fighting politicians, he's started fighting for them in cases involving illegal campaign contributions and tax evasion. He took up the cause of Jean Harris, the murderer of Scarsdale Diet doctor Herman Tarnower—though his attempts to gain her clemency have failed and he is now planning to sue the state on her behalf. He also lost a big one in the Pizza Connection racketeering case—his client Gaetano Badalamenti was convicted as the heroin-dealing capo of the Sicilian Mafia.

These were unusual clients for a man once considered the Movement's *consigliere*. But no other case has brought Kennedy the kind of attention and criticism he's earned in *Trump* v. *Trump*. Every move he's made has been second-guessed. And in some quarters, the Kennedys are being accused of social climbing. "He's a social figure, his wife is a confidante of Ivana Trump, but he moves with the Sandinistas," says radical lawyer William Kunstler. "He's earned his spurs on many occasions, but it's a funny combination."



Kennedy himself has been a subject of several grand-jury and bar investigations. His mere presence in *Trump* v. *Trump* provoked former U.S. Attorney Rudolph Giuliani to criticize his own firm at the time, White & Case, Kennedy's co-counsel. Kennedy is probably proud of that. He's referred to prosecutors as "the forces of darkness" and "proctologists of the body juris." And in old interviews, Kennedy praised "almost any act that disrupts or disturbs the government" and foresaw "a system where people work together in a Communist way" in America. "It will happen," he promised in 1977.

Ivana Trump thinks that Kennedy is now a Democrat, but he still proclaims his radicalism. Writer Shana Alexander, Kennedy's Boswell in both the IRA and Pizza cases, wrote that the lawyer "doesn't feel right unless he disturbs the peace at least once a year." At a 1986 anti-*contra* demonstration, for example, Eleanore photographed Michael's clenched fist through the window of a police van as it carted him to jail.

The Kennedys would not be interviewed for this piece, but 138 people who know them spoke, and Michael Kennedy authorized Toni Kotite, who directed him and eleven other lawyers in a benefit production of the play *Twelve Angry Men* last year, to release a revealing document—informal notes he wrote for Raul Julia, who was preparing to portray a lawyer in the film *Presumed Innocent*.

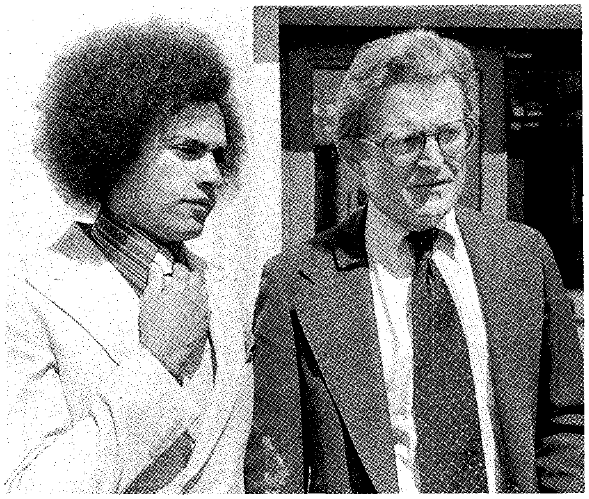
"In truth, we [lawyers] do care a lot about the performance. Certainly more than we care about the production, or the truth," Kennedy wrote. "We need to do well even if the production fails or the truth is lost. . . . Tactical considerations supplant ethical ones. . . . In a play with the highest conceivable stakes: sometimes life, always liberty, and the lawyer's pursuit of personal happiness, winning or at least getting paid a lot while losing."

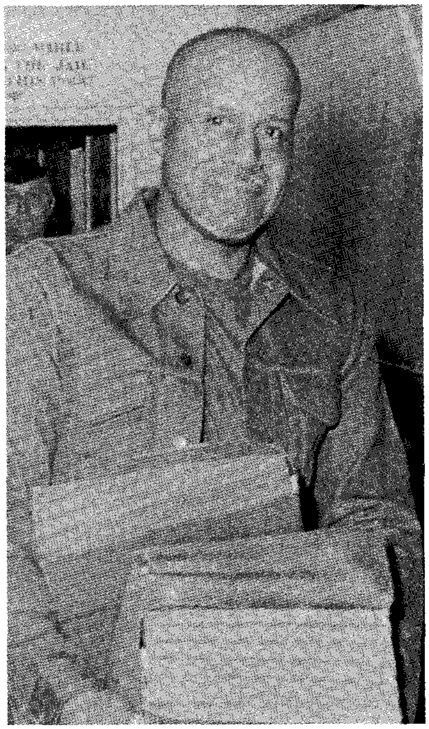
A similarly contentious canon seems to guide the Kennedys outside the courtroom. Michael has sued his ex–law partner, Joe Rhine, and Eleanore has sued Gerald Lefcourt, once best known as Abbie Hoffman's lawyer. Lefcourt, who would not speak to *New York*, was a co-owner of the East Side townhouse where the men, longtime friends, practiced law and Eleanore worked as Kennedy's jury consultant and one-woman kitchen cabinet—with sidelines in decorating and fund-raising for several charities devoted to mothers and children.

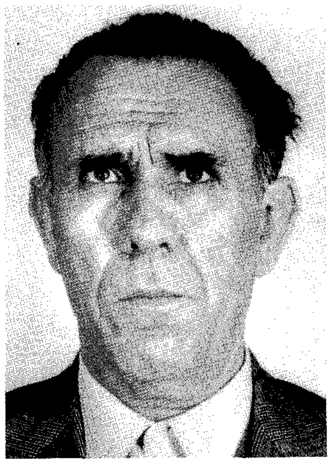
The Kennedys have been sued by Tom Forcade's widow and by two other key *High Times* employees and have in turn sued one of its

LEADING A LAWYER CAST OF *TWELVE ANGRY MEN*.

Martha Swope Associates/Carol Rosegg.







THE CLIENTS OF MICHAEL KENNEDY (FAR LEFT, IN 1971) HAVE INCLUDED HUEY NEWTON; MARTIN SOSTRE; JEAN HARRIS; GAETANO BADALAMENTI; BERNADINE DOHRN (WITH BILL AYERS); AND TIMOTHY LEARY.

RADICAL SHEIK

“He's a social figure, but he moves with the Sandinistas,” says William Kunstler.

publishers. But the couple's penchant for legal combat isn't limited to business. Efforts to save their beach house, which was threatened by erosion when they bought it in 1976, have led to another string of suits. Eleanore Kennedy is also in court with the sponsors of the condominium where they live in the city.

Finally, in a strange turn for a self-described First Amendment lawyer, Kennedy likes to charge libel. In the late seventies, he filed but never pursued a $6.25-million suit against the co-authors of an article unfavorable to the legal case of his client Huey Newton—one of whom had previously worked for Kennedy as an investigator. More recently, Kennedy threatened a libel suit a day after *New York* requested that he check facts in this story for accuracy.

“I am aware from a variety of sources,” his letter said, “. . .that this is intended to be a ‘hatchet job’ . . . based on information by those with the plain motive to defame me. I write now to warn you . . . of the likely inaccuracy of the information you are receiving and of my firm resolve to act to protect my personal and professional reputation and that of my wife. . . . I am a private figure, not a public figure. . . . I also wish to put you and any reporter working on this story on notice that I will hold you and them strictly responsible for any defamatory or otherwise harmful statements made during the course of interviewing in preparation for writing the contemplated profile.” That's a notion worthy of some people Kennedy has beaten in court.

All this adds to Kennedy's image as a sort of radical sheik. The Kennedys have a Gatsbyish allure that has made them figures of legal legend. “Think left, live right,” a lawyer describes them. The disparity between their beliefs, which are by all accounts deeply felt, and their life-style, which is baronial, has led some who know them to brand them hypocrites. But they cannot be summed up so simply.

A dyed-in-the-wool Irish populist, with an ingrained hatred of injustice and distrust of authority reinforced by a troubled childhood, Michael Kennedy has fought for underdogs all his life. Yet he and his wife lead ruling-class lives, telling friends that their way of life gives them the power to fight for the powerless. “Michael's needs are what they are,” says his friend Michael Dontzin, a New York State Supreme Court justice. “You don't have to walk around in sackcloth and ashes to be progressive.”

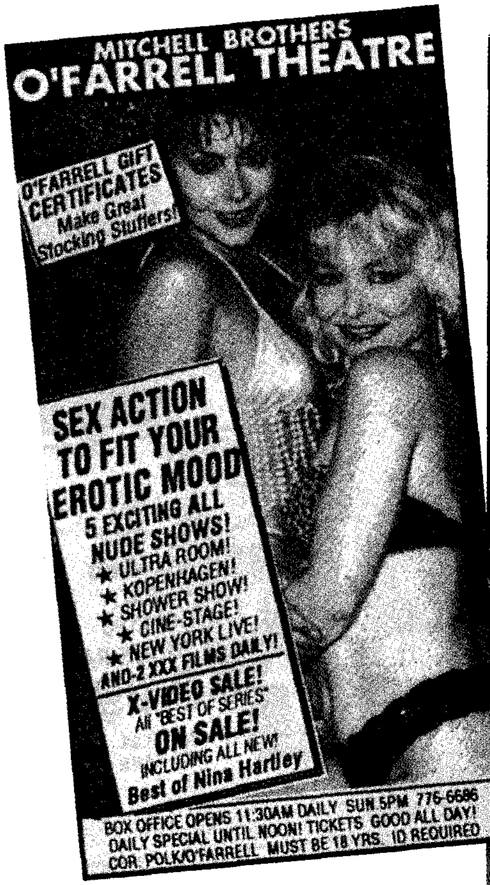
The Kennedys are certainly an example of how sixties-style rebellion adapts to a less romantic present. “The commitment of the sixties has shrunk to self-commitment,” says a leftish lawyer friend of theirs. “They've perpetuated their myth to perpetuate the myths of their past. Michael is emperor of an empire that doesn't exist.”

The Kennedys sign their Christmas cards MICHAELELEANORE. “That's quite symbolic,” says their friend Richard Kunin, a psychiatrist. “They are two whole people run together. Their life goals run together.” But while he is compared to the Scarlet Pimpernel, she's compared to Madame Machiavelli.

“He is in charge of execution; she is in charge of the myth,” says a lawyer they've worked with. “She acts out all his rage,” adds another. And God help anyone who crosses them. Says another ex-associate, “If you're on their team, they are wonderful to you. But don't ever put yourself in a position where they perceive that you pose a threat—they'll eat you f---ing alive.”

The Kennedys are warriors like those in Michael's bible, *A Book of Five Rings,* the Japanese samurai handbook. “He has studied that book very carefully,” says Shana Alexander. Kenne-

Photographs: top left, © San Francisco *Examiner*; UPI/Bettmann Newsphotos (6).



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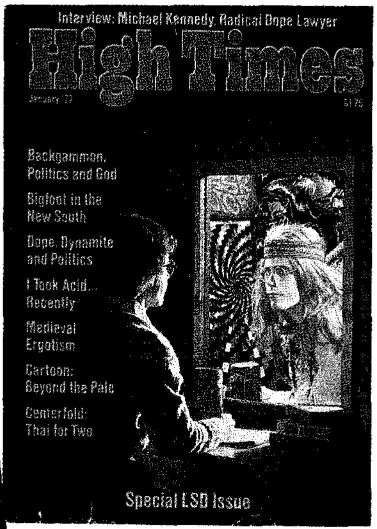
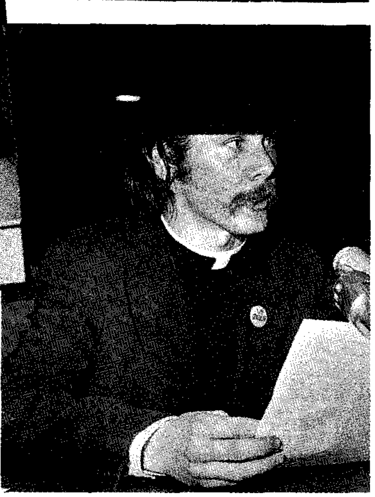




WORK FOR CLIENTS SUCH AS THE MITCHELL BROTHERS AND *HIGH TIMES* PUBLISHER TOM FORCADE (RIGHT) HELPED PAY FOR KENNEDY'S PRO BONO POLITICAL CASES.

dy lives its message. "I'm ruthless," he's said. "You have to be a courtroom killer to be effective."

Explaining Kennedy's anger, his longtime friend lawyer Michael Tigar sings a verse of an Irish ballad that begins, "The minstrel boy to the war is gone." But Michael and Eleanore Kennedy aren't poets fighting injustice. "By victory gained in crossing swords with individuals, or enjoining battle with large numbers, we can attain power and fame for ourselves or our lord," *A Book of Five Rings* says. Warriors fight the way other people breathe—to live.

WHAT MADE MICHAEL KENNEDY SO MAD? THE REAsons are personal as much as political. "Betrayal is a constant," says a lawyer who knows him well. Kennedy has told associates that, a few years after he was born, in Spokane, Washington, in 1937, his father abandoned the family. One lawyer recalls that Kennedy hardly reacted to his father's death in the mid-eighties. "Michael's steel façade and rigor contains a tremendous amount of pain," he says. "The anger comes to the surface easily, but he has organized himself in a way to deny it."

Kennedy grew up in the San Joaquin Valley in Northern California. As an undergraduate at Berkeley, he was active in the Inter-Fraternity Council and married his girlfriend, Pam, a black-Irish beauty one classmate describes as "first-wife material." Then he met up with Joe Rhine and Patrick Hallinan, two red-diaper babies. Along with Stanley Zimmerman, now a lawyer for the Federal Deposit Insurance Corporation, they formed a study group at Hastings, a University of California law school in San Francisco.

"Joe and I had some influence," Hallinan says. "Michael loosened up." But in their third year of law school, Kennedy and Zimmerman, who both owed military commitments, got warnings from the Army about their study-group associates. "Someone at law school turned us in," Zimmerman says. Kennedy told Hallinan he was threatened with loss of his officer status "if he hung around with us reds," Hallinan claims. "Michael Kennedy disappeared."

He surfaced in 1963 as an associate at Hoberg, Finger, Brown & Abramson, a San Francisco law firm that specialized in injury suits. Gregarious and tenacious, Kennedy was a natural in the courtroom and a wild Irish rose outside it. As his twenty-sixth birthday approached, Kennedy started thinking he'd beaten the Army; it had a hold on him only until then. But at the last minute, he was called up. "There was anguish," says Leonard Shaw, a Hoberg colleague. "He was trying to get started." His first child, a daughter, had been born the summer before.

In September 1963, Kennedy entered Fort Benning, where he graduated second-to-last in his basic-training class. He served as a first lieutenant and infantry company commander at Fort Knox. He's said that he got in trouble by making antiwar speeches while in uniform. His legal colleagues all agree *something* else happened at Fort Knox. "I heard he tried to unionize the Army," says Jacques Adler. "I heard he ran a tank into the bachelor-officers' quarters to get out," another lawyer says. "There was an episode," Joe Rhine confirms. Afterward, Kennedy told him about it. "Michael was placed in a hospital. I'm not sure what prompted it."

There was one other complication for Kennedy at Fort Knox—Eleanore. (Her name is spoken these days with all vowels pronounced.) "Wonderful, romantic stories are told about their meeting," Sandra Musser, a lawyer friend, says. The daughter of an athletics coach from Jersey City, Eleanore had come to Kentucky with her first husband, who was also in the military. Complicating matters further, in spring 1965, Kennedy's wife gave birth to their second child, a son. "She and the kids came back to San Francisco," says Rhine. When Kennedy left the service that June, he returned, too, to "resolve the situation."

Rhine—a sort of political guru—had already got Kennedy involved in free legal work for farmworkers. Now Kennedy wanted his own pro bono cases. "He wasn't going to conform," says Al Abramson, then a partner at the firm. In an office where a dark suit/white shirt dress code prevailed, he already stood out in his colored shirts, wide lapels, psychedelic ties, and long hair.

The final straw came around the time of the anti-curfew youth riots on the Sunset Strip in Los Angeles in November 1966. "Michael confronted some cops who were indecently frisking a hippie girl," Abramson says. "There was a fight and he was thrown in the can. Things cooled toward him after that."

KENNEDY AND HIS WIFE SEPARATED IN MARCH 1967. Around that time, Leonard Boudin, a guiding force behind the leftist Emergency Civil Liberties Committee, met Kennedy. A Hoberg colleague co-signed a loan so Kennedy could buy an MG Midget, drive to New York, and apply for a job as ECLC staff counsel. His wife filed for divorce that summer. By 1968, he and Eleanore, who was also ending her marriage, were living together in Manhattan.

It was an exciting time, and he made his mark with his expertise—military law. But Kennedy came up against local bar authorities. "He said he had problems," Rhine says, with the bar's fitness committee. "It's possible they held his draft counseling against him," says Edith Tiger, the civil-liberty committee's director. Years later, Kennedy would thank his Georgica neighbor

Photograph bottom right, UPI/Bettmann Newsphotos.

Bruce Bromley, then chairman of the bar's admissions committee, for earning him his first million dollars. He'd decided Bromley was instrumental in forcing him back to California. Bromley always said he couldn't remember rejecting Kennedy.

In his two years in New York, Kennedy made contacts that would sustain him until the late eighties. He was part of a group of radical lawyers— including Boudin, Kunstler, and Lefcourt— that one describes as "a band of brothers in a circle of trust." Kennedy and Michael Tigar were organizing lawyers to fight inside the Army. Bernadine Dorhn was doing draft counseling at the National Lawyers Guild. "Death and destruction were imminent, just like now," she says.

In the fall of 1968, Joe Rhine had visited New York and discussed opening a practice in San Francisco with Kennedy. That December, a final judgment of divorce, on the grounds of extreme cruelty, dissolved Kennedy's first marriage. Then, in the midst of planning the June 1969 opening of Kennedy & Rhine, Kennedy signed on in the Chicago Eight case. On the first day in court, the judge ordered him and three other lawyers doing pretrial-motion work arrested for not showing up. Several days later, the order was vacated, but thanks to the attention, Kennedy & Rhine's 1895 Victorian townhouse in San Francisco's rundown Western Addition immediately became a focus of radical fervor. The lawyers decorated the place in red and black, from the walls right down to the typewriters.

At first, the Kennedys lived upstairs and Eleanore got a job at Joseph Magnin, a chic store. But soon, they began creating the life-style and accumulating the possessions that would disturb their left-wing friends: a purple Porsche 911T, a sheepdog named Clarence, and (with a down payment from the firm), a former consular mansion in Pacific Heights. In the summer of 1970, the Kennedys even appeared in a local magazine, modeling hip Magnin fashions like caftans and patchwork bikinis.

After leaving Magnin, Eleanore became a consultant for J. P. Stevens, the textile company reviled by the left for its union-busting. Michael was her sound-and-light man when she put on fashion shows. She also moved into Kennedy's office and became an interior designer. One of her first projects was her own house. She did it all in white, with theme bedrooms, a square black marble tub with a stained-glass window above it, and a tented dining room.

MOVING UP

"Eleanore got attracted to radical chic because she could see it advancing Michael's career," says Joe Rhine.

The couple became a force on San Francisco's social circuit. "Eleanore got attracted to radical chic because she could see it advancing Michael's career," says Rhine. Kennedy "was moving on up," adds a San Francisco activist they snubbed. "If you were important, he treated you well." Rhine says Eleanore referred to that type as "the drab left."

At Kennedy parties, you could rub shoulders with Huey Newton, Jane Fonda, Jerry Rubin, Candice Bergen, and her boyfriend at the time, Bert Schneider, the producer of *Easy Rider.* Already, in 1972, Kennedy was a chameleon. "He's not a radical," says Matilda Kunin, a fund-raiser for the local arts. "He's a businessman. He's had notorious clients, but he's not a maverick. He's a swashbuckler."

Artie and Jim Mitchell gave Kennedy & Rhine its first regular income and its First Amendment specialty. In 1969, Kennedy challenged the legality of raids on the brothers' just-opened porno theater. Though the lawyers lost the Mitchells' first big obscenity trial, they won several others over the next two decades. Today, in the same theater, the fruit of their labor is displayed.

"My tips usually look like this," whispers a Lolita in bra and garters, waving $5 bills as she works her way through the sparse crowd. Between strippers, live lesbian sex, and demonstrations of certain rubber devices, girls with names like Blade and Bambi perform—for pay—an act known as lapdancing, masturbating customers with their gyrating hips. Defending the Mitchells' right to provide such services, Kennedy & Rhine established important rights to jury trials.

Kennedy's next case, known as Los Siete de la Raza, made his reputation. Seven Hispanic youths were charged with murdering a popular policeman. "The first day, cops lined the wall of the Hall of Justice elbow to elbow," says another of their lawyers, Richard Hodge, now a judge. "The message was 'You killed one of ours.' We had to come out swinging." After winning the case, the lawyers were cited with more than 100 acts of contempt and impropriety. "I was embarrassed," says Hodge. "I only had four or five." The lawyers were exonerated in a bar investigation.

In March 1970, Kennedy was hired by Timothy Leary to appeal a ten-year sentence for possession of two marijuana roaches and seven flakes of the drug. When a bail appeal failed, Leary escaped from prison. But friends of his in the Brotherhood of Eternal Love—a loose-knit band who distributed Orange Sunshine LSD as part of a plan to "turn on the world"—provided several new clients. "They were businessmen," Rhine sighs. "That for me was a turning point."

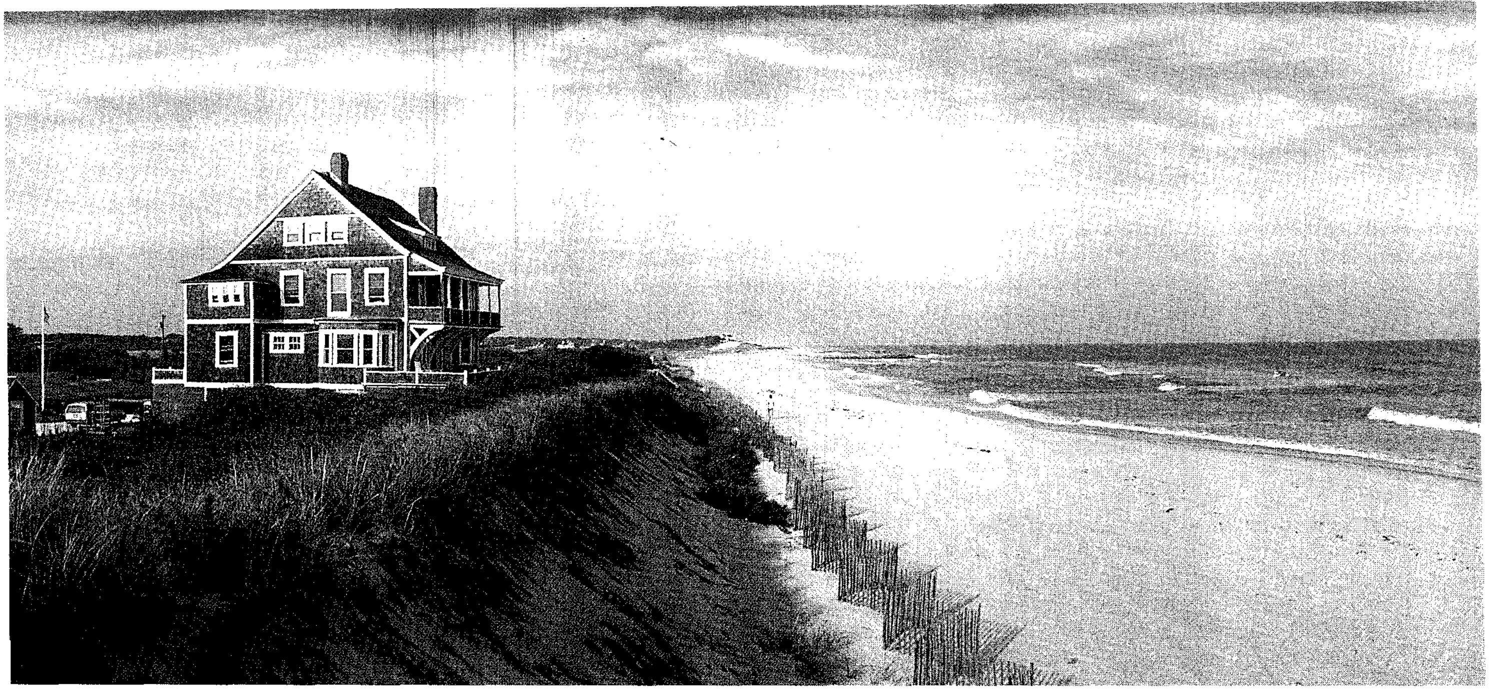
In August 1972, dozens of Brotherhood people were arrested in one of the largest LSD busts in history. Kennedy defended Michael Boyd Randall, an accused dealer, and Nick Sand, an LSD chemist. The next March, Kennedy was charged with resisting arrest and disturbing the peace when police raided his rented house to arrest Randall on another charge. (The charges against Kennedy were dropped. Randall jumped bail. Friends say he was finally caught and jailed.)

That winter, Sand went on trial along with Tim Scully and another chemist, all accused of making acid and evading taxes. Try though he might, Kennedy couldn't counter the bad impression left by the government's snitch, Billy Hitchcock, the wealthy, acid-taking patron saint of the scheme. Sand disappeared after he and Scully were found guilty, never to be heard from again. Scully, who now runs a computer company, feels Kennedy hurt *his* case. "He was a very effective lawyer—for Nick," Scully says. "He deflected the judge's rage toward me."

In future multi-defendant trials, like the IRA gunrunning case, Kennedy's every-man-for-himself philosophy would also annoy lawyers. "He would tell us not to go after the prosecutor," says a lawyer in the case. "We'd vow not to. Then Kennedy would stomp the guy to death. You can never talk to Michael's clients, but Michael will talk to yours. Kennedy is a team player," this lawyer concludes, "as long as he's head of the team."

"I JUST GOT STONED ON MARIJUANA COOKIES," Timothy Leary warns over the phone from the hills of Los Angeles. "So don't take anything I say as more than the best of fuzzy, fuzzy memory banks." After Leary escaped from prison, he was picked up by the Weathermen (who'd reportedly been paid $25,000 by the Brotherhood) and traveled to Africa, Europe, and Afghanistan, where he was captured and returned to prison in California. In 1974, he decided to make a deal with the authorities, who were after the Weathermen.

Kennedy, who has vowed never to represent a snitch, dumped him. "Leary felt himself abandoned" and chose to "barter his freedom and his f---ed-up life for other people's freedom," Ken-



Photograph by Daniel Aubry/*Quest* Magazine.

nedy later said. "He testified before grand juries in Chicago, San Francisco. He was going to deliver up some big indictments, and he was going to deliver up some lawyers."

Among them were Kennedy and Rhine. "The Feds were looking to indict them for assisting Leary's escape," says Patrick Hallinan, who represented them.

Today, though Leary denies testifying, he identifies Kennedy as his link to the Weathermen. "Kennedy masterminded my escape from prison in such a way that there was no way he could possibly be imprisoned," Leary says. "It's all hearsay, y'know? Prove it. He did nothing illegal, but he was my spiritual counselor. He directed and announced it."

In fact, Kennedy had continued representing Weather people after they went underground. Dohrn and Jones were in the Bay Area. "They managed to get in touch periodically," says Rhine, though he insists Leary's escape story "just isn't so." The Weather Underground "considered us lawyers," Rhine says. "We considered them clients."

But another lawyer confirms the Brother-Weather-Leary-Kennedy connection. "Michael *was* in touch with the Underground," he says. "He'd periodically disappear to pay phones. It was real intrigue. It was great."

Things were tense to the last. Then, one week before the statute of limitations on Leary's escape expired in September 1975, the San Francisco grand jury went out of business without issuing indictments. When Dohrn finally surfaced in 1980, and Jones came aboveground in 1981, Kennedy was on hand to greet them in court. America's second civil war was finally over. But Kennedy still had one battle to fight.

AT THE TOP

When the Kennedys bought the estate, it was "a horrendous mess."

I FEEL OBLIGATED TO LET YOU KNOW WHO MY HUSBAND is," Eleanore Kennedy said to Patricia Hearst Shaw when they were seated next to each other at a recent ladies' lunch. Kennedy's name didn't ring a bell until the lawyer's wife mentioned Jack Scott.

Hearst was kidnapped in 1974 and transformed into Tania, a radical fugitive. Scott, an activist and sports coach, sheltered the newspaper heiress and two of her Symbionese Liberation Army "comrades" after the rest of their group died in a police shoot-out. At their lunch together, Eleanore told Hearst that their experience with Scott was so distasteful that soon afterward, "they packed up and moved to New York."

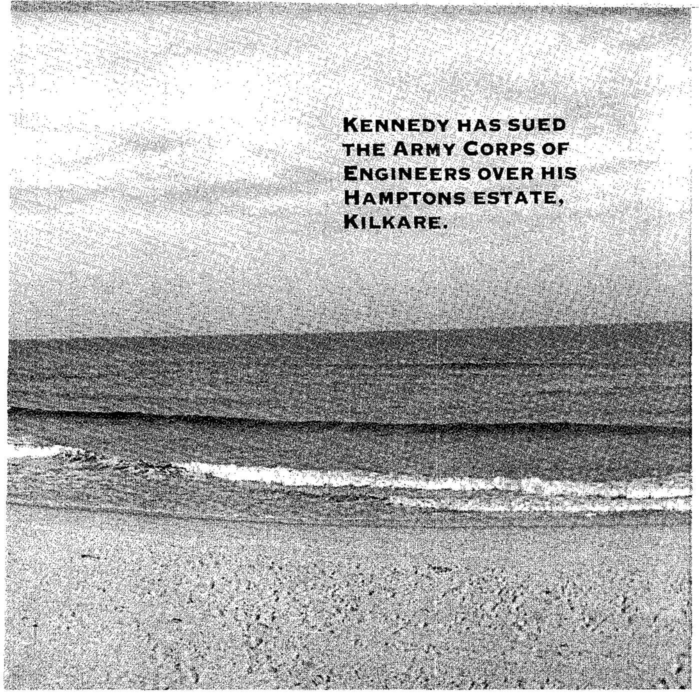
Kennedy has said Scott called him when the FBI came after Scott in spring 1975. Scott says he was put in touch with the Weather Underground in Brooklyn, and "Michael Kennedy was flown in from San Francisco within seventeen hours." Kennedy then arranged for Scott to surface—in the presence of his mediagenic political associate, basketball star Bill Walton—at a press conference in a church, where they defied the FBI to arrest them. The ploy was successful. They stayed free.

But ten days after Patty Hearst was captured in September 1975, Scott gave an interview to the Hearst flagship newspaper, the San Francisco *Examiner*, accusing Kennedy of violating attorney-client secrecy by helping *Rolling Stone* reporters break open "Tania's World." Scott said Kennedy had been a source for the story and, far worse, had introduced the two reporters to him as legal workers who were also journalists. Kennedy vehemently denied this. The next day, Scott absolved Kennedy of being a source but said he stood by all his other allegations. "People called us and said Kennedy was a bastard," Scott says now, "but we shouldn't stoop to his level and blow the whole network."

Scott later repeated his charges in a book on Bill Walton. But he never wrote the book he and the journalists discussed with publishers about Hearst. "Jack's not as pure as he'd like people to believe," says a lawyer who knew him. "He's mad because the *Rolling Stone* article undercut his book." It was another turning point for Rhine. "All those people marching through the office had big egos," he says. "They were all pretty obnoxious."

Among the office visitors was Randolph Hearst, who was desperately searching for news of his daughter. Hearst's lawyer was Vincent Hallinan, whose son Patrick quietly called his old friend Kennedy to see if he could help. Kennedy set up a dinner meeting between Scott and Hearst without telling Hallinan. "Michael and Eleanore were as excited as two little kids," Scott says. "They dressed up a housekeeper we only saw in jeans in a Little Bo Peep outfit. All through dinner, Michael berated the poor man about the Spanish-American War and yellow journalism."

Rhine says Kennedy wanted Patty Hearst as a client. "Michael was trying to convince Hearst that he had ties to radicals who



KENNEDY HAS SUED THE ARMY CORPS OF ENGINEERS OVER HIS HAMPTONS ESTATE, KILKARE.

could get to his daughter." Kennedy has denied wanting Hearst as a client.

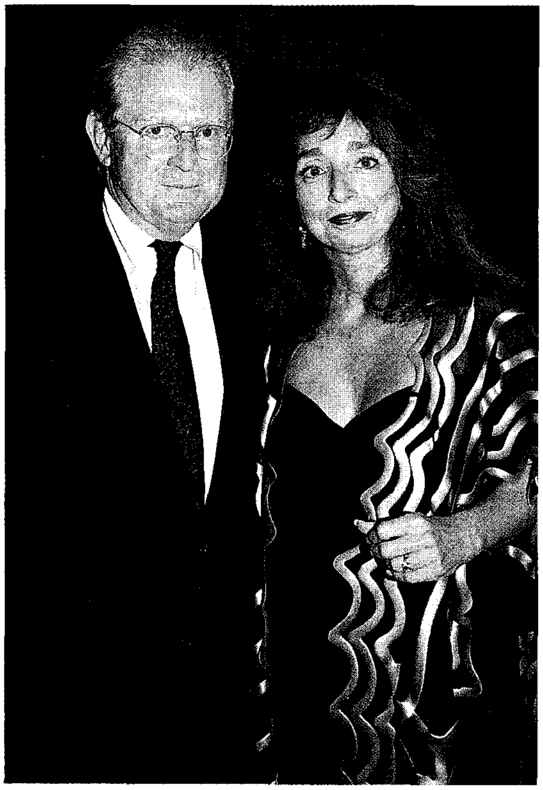
Regardless, when the Hallinans learned about the dinner, Patrick Hallinan stopped speaking to Kennedy. "Here's a guy who gets involved for decency and a better world," Hallinan says, "but at the same time abuses friendship and individual decency. When a person is an S.O.B. on a personal level, that says to me that all the rest is a sham."

Kennedy's friend Musser denies the client-snatching charge. "Jealous people twist things in their minds," she says.

ELEANORE WAS PRESSING TO MOVE BACK TO NEW YORK. She wanted to be closer to her parents and argued that it was time for her big fish to move to a pond more his size. Kennedy had other incentives to leave. He'd been in and out of court for years, haggling over money with his first wife. Kennedy was also going through another divorce—from Joe Rhine. They'd decided to split up in early 1975. "Michael got more interested in money," Rhine says. "He wanted me to give up pro bono work." But Rhine considered that the firm's reason to be.

"Kennedy was the firm's rainmaker and did the majority of the work," says Dennis Roberts, an associate. Kennedy wanted a bigger slice of the pie. The partners fought. Rhine feels Eleanore was part of the problem. She'd been in the office constantly, looking at the books, advising Kennedy on juries, dressing witnesses, going to court, and getting their names in social columns. "She said she felt entitled to a piece of the action for her contribution," Rhine says.

By spring, though they still shared offices, Kennedy and Rhine had gone solo. Their dispute was finally settled out of court when Kennedy bought out Rhine's remaining interest. But the Kennedys had moved to New York by then. And few tears were shed. "He is not notably a nice guy," says Bill Newsom, a judge in California. "That's the book on him out here." Adds a local lawyer who knew Kennedy well, "He pissed a lot of people off in this town."



WITH ELEANORE.

THE KENNEDYS HAD SUMMERED IN SAG HARBOR AND THE Hamptons for several years, socializing with Michael's Movement-lawyer set. Now in New York, Kennedy rented an office on lower Broadway from Lefcourt and others. The Kennedys also gained admittance to the Georgica Association after they bought Kilkare for $163,000 in June 1976.

How did a radical dope lawyer come to join Georgica, which a Hamptonite describes as "a restricted club, no matter what anyone says"? It was simple, really. Kilkare was falling into the ocean. "It was a horrendous mess," says Tina Fredericks, who sold it to them. "It had been on the market a long time."

The Kennedys lovingly renovated the house as well as a small apartment on East 76th Street. (Eleanore repainted one room there three times to get it the right shade.) She also began looking for suitable offices and soon found a building on East 78th Street. In April 1978, she and Lefcourt bought it, and they all moved uptown.

Meanwhile, Kennedy started doing volunteer bar work, giving speeches, and contributing to lawyers' groups. "Michael got work that way," says Michael Dontzin. "He went out on the circuit. He was trying to have his talents recognized."

Other lawyers brought him cases. They liked his style. "Clearly, Michael's celebrity status and confrontational style have made him lots of enemies," says Roberts, "but the one thing they can't take away from him is that he is a terrific trial lawyer—one of the very best." (He has, in fact, an A rating from Martindale-Hubbel, publishers of the standard legal directory.)

Eleanore's contributions also have won praise. "She was like the mother superior," says Edward Mallett, a co-counsel in a huge marijuana case. "She was actively involved on the intellectual level and helped provide for our comforts."

The Movement, the First Amendment, drugs, and money all crossed for Michael Kennedy in the curious case of Thomas King Forcade, a.k.a. John Thomas Moran, a.k.a. Gary Goodson, the ex-yippie and pot smuggler who founded *High Times* in 1974. The next year, Kennedy was included in the magazine's survey of top drug lawyers.

Kennedy became Forcade's drug lawyer. Once, Forcade arrived in his office with a suitcase "full of what looked like mud," Kennedy has said. In fact, it was full of money. "The dirtiest money I'd ever seen—caked in mud and scum and grime and alligator s---" from a swamp Forcade hid in when a deal went sour.

In November 1976, Kennedy witnessed his client's will. A day later, Forcade created the Trans-High Charitable Trust and designated Kennedy one of the people to run it if he died. "It was fate," says someone close to Forcade. "It was a game of musical chairs. When Tom died, Michael had a chair."

The stock of *High Times*'s owner, Trans-High Corporation (THC—get it?), was placed in the trust. Its beneficiaries included the National Organization for the Reform of Marijuana Laws (NORML), a lobbying group Kennedy has advised, and "loyal employees" who have worked

Photograph by Robin Platzer/Twin Images.

for Trans-High for ten years. On January 1, 2000, the trust says, they will inherit the magazine.

Tom Forcade blew his brains out in his Greenwich Village apartment on November 17, 1978. A few hours earlier, he'd told a *High Times* employee to "get a good lawyer—you're going to need one with Kennedy."

In July, according to court documents, Michael Kennedy, Forcade's mother, L. B. Goodson, and his sister Judith Baker—"accompanied by two large men whose presence was intended to cause . . . fear [of] physical harm"—arrived at *High Times* to fire Toni Brown and Stanley Place as Trans-High trustees. Kennedy, the remaining trustee, appointed Goodson and Baker to fill the vacancies and Gabrielle Schang, Forcade's widow, as the publisher. Place and Brown sued. Eventually, Place settled for a consultancy and some cash. Meanwhile, some 70 employees left in what one describes as "the *High Times* version of the old Stalin trials, conducted by Michael Kennedy and Gabrielle Schang."

In May 1980, Kennedy resigned as a trustee and Eleanore was designated to replace him. She also started writing "High Interiors," a design column. "The trustees began to interfere . . . with the day-to-day running of the magazine," Schang said in a suit she filed to break Forcade's trust that June. Nine days later, she was fired—"forcibly ejected from the premises."

Schang had tried to take the magazine into the mainstream—selling feeling good, not getting high. Calling Schang "a terrible disappointment," the trustees brought back the cocaine centerfolds. She claimed their only interests were "clinging to control of the magazine . . . and maximizing profits in the short term (for their own pecuniary gain) by recklessly pandering to the hard-core drug interests." In a reply affidavit, Eleanore accused Schang of incompetence, mismanagement, malfeasance, and misusing corporate funds.

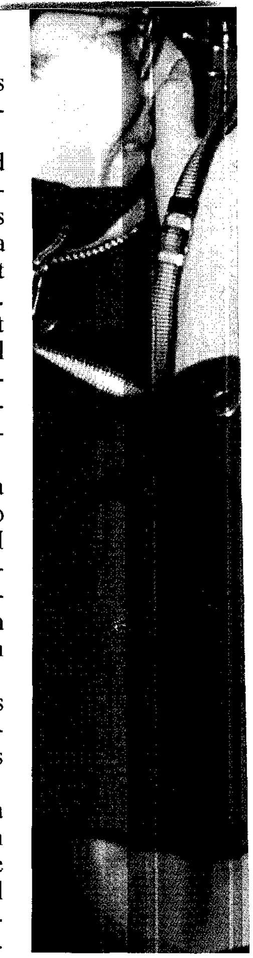
Documents the trustees provided showed that *High Times* paid $263,832 in lawyers' fees in a ten-month period. The trustees were getting $500 a month. Surrogate Court judge Marie Lambert accused them "of seeking self-aggrandizement by being Trustees and seeking to use the Trust as a vehicle for their own pocketbooks," an affidavit says. Schang finally settled for $245,000 and one fifth of Trans-High's stock.

In November 1989, a lawyer in Kennedy's office filed a suit against Robert Aronson, one in a line of publishers of *High Times*, accusing him of disloyalty and misappropriation of $268,699.73 in Trans-High's corporate funds. It also demanded the return of fifteen shares of Trans-High stock Aronson had recently bought, with the consent of the trustees, from Gabrielle Schang. Aronson had been fired two months shy of his all-important tenth anniversary at Trans-High.

HARD CASE

"A lot of people think [Kennedy] was a jerk for not taking the settlement," says a well-connected lawyer.

But things have gone well for him since. The lawsuit was withdrawn, and he's even kept an association with Trans-High. In March 1988, Kennedy filed a certificate of incorporation for Telephone Entertainment Company, Inc. It said that mail for the company could be sent to Aronson at *High Times*'s address. The company runs telephone lines that are advertised in the subways—horoscopes, soap-opera updates, "I confess," and "Conexión De Amor" ("$.50 por minuto $1.50 el primer minuto"). Charles Castelli, who set up the lines, says that Trans-High invested in them and Aronson is still involved.



Meanwhile, *High Times* has devolved into a combination comic book and gardening magazine, and its circulation has dropped to 250,000 copies monthly from a high of 405,400 in 1976. But that hasn't stopped the government from going after it. Kennedy was in the thick of the action last July as *High Times*'s lawyer when a federal grand jury in New Orleans began investigating whether the magazine and its advertisers were violating drug laws and conducting a continuing criminal enterprise.

Recently, Tom Forcade's mother quit as a Trans-High Trustee. "Profits should go back into the magazine," she said when I asked why. Later, she added, "I'm outnumbered." She's still better off than Don Fiedler, current head of NORML. He didn't even know his organization was a Trans-High beneficiary until I asked him about it.

What's going on? "What's going on is who is going to end up owning that magazine," says someone who does business with *High Times.*

When the seventeen-month-long Pizza Connection heroin trial finally ended in March 1987, Kennedy told one friend he was going back to civil work. "We were all shell-shocked," says Bob Fogelnest, another Pizza lawyer. "It took a toll on everyone's practice." Kennedy's referrals from his office mate Lefcourt had also dried up along with their friendship. "I doubt they'd said two civil words to each other in four years," says a friend of Lefcourt's.

Eleanore Kennedy's property partnership agreement with Lefcourt expired at the end of 1987. The next year, the Kennedys, who'd recently bought their million-dollar condominium, moved out, and she sued to force the sale of the townhouse. In his answer, Lefcourt accused her of theft, practicing law without a license, and refusing to pay her share of the bills. In a November 1988 settlement, Lefcourt bought her share of the building for considerably less than she'd initially asked.

Then came Ivana. The Kennedys met her in the summer of 1977, when she and Trump rented a cottage on their Georgica property. Donald Trump believes "Eleanore befriended [Ivana] thinking one day there would be an action from which she'd benefit."

Ivana Trump doesn't agree. "My friend really is Eleanore," she says. "People think they're using me, but that's totally wrong. I went to Michael Kennedy because he will not sell me down the drain." She adds that Kennedy took her case free of charge, which likely makes her the richest pro bono client in legal history. Following the oft-told events in Aspen, Ivana Trump returned to New York and "called Michael at the office and said she wanted to talk," Eleanore recalled in an interview in October. When Trump returned to New York a few days later, Eleanore continued, "Michael and Donald talked, and frankly, I was naïve enough to think that after a few meetings, he'd do the right thing."

Reports at the time had it that at first, Kennedy played a neutral role in an effort to get the Trumps back together, but Donald Trump now denies that. "Michael Kennedy did nothing to

ELEANORE WITH IVANA AND LIZ SMITH OUTSIDE LA GRENOUILLE.

get Ivana and I back together," he says. "They knew it would be a big case. It had nothing to do with anything other than personal publicity for themselves." And indeed, in the days following Liz Smith's February scoop on the Trump breakup, a tidal wave of press coverage, stirred up in large part by the Kennedys and John Scanlon, the P.R. man Michael hired for Ivana, washed over much of the world.

ELEANORE'S LONG-PLANNED VALENTINE'S DAY PARTY FOR Ivana at La Grenouille was a field day for the press. Michael's fax battles with Jay Goldberg, Trump's tough trial lawyer, also attracted considerable attention. At first, Kennedy filed a suit on Ivana's behalf, seeking to break their pre-nuptial contract, under which Ivana was to receive about $22 million in cash and property. But after months of public and private sparring, Kennedy and his client learned—apparently at the same time the rest of the world did—that Donald Trump's fortune was considerably smaller than advertised. By the end of summer 1990, divorce lawyer Raoul Felder, whom Ivana consulted and then decided not to hire, was accusing Kennedy of "flying by the seat of his pants." Some others agree that the Kennedys were out of their depth. "A lot of people think he was a jerk not to take the settlement," says a well-connected lawyer.

None of this matters to Ivana. "They gave up a year of their lives," she says. "They held me up. They worked their butts off." Then, in late October, Ivana's father died. At his funeral in Czechoslovakia, the couple agreed to divorce and fight their finances out later in court. On December 11, a divorce was granted on the grounds of cruel and inhuman treatment.

In the meantime, the case has given the Kennedys a leg up in society. "When I first met Eleanore, she said she knew Ivana and Ivana had taken her under her wing and gotten her involved in charity things," says a friend, Judy Silberstein. Dr. Mortimer Rosen thanks Kennedy for, in turn, getting Ivana Trump involved in Sloane Hospital for Women. The hospital just gave Eleanore a medal of recognition (at a dinner where her name and picture appeared eighteen times in the program). But there have been brickbats along with the accolades.

It was opening night at the cabaret at the Plaza Hotel's Oak Room. "Eleanore was blabbing about the strategy they were forcing on Ivana," says a friend of Trump's. Jerome Zipkin, one of Ivana's frequent escorts, took umbrage. "I don't know who you are, but you have no right to talk that way," he said. Bursting into tears, Kennedy collected her husband and left.

A year later, their role in the Trump case remains a subject of speculation and controversy. It now centers on Kennedy's new strategy, which is to threaten to force Trump into bankruptcy, in the hope that his banks will pay Ivana off. "The banks don't have to pay her off—I have the money and if she honored her agreement, I'd pay," Trump claims. "Otherwise, I am going to court." Negotiations are going on but, so far, are going nowhere. A trial is set for April.

"Trump has been a debacle for them," says a Kennedy protégé, Matthew Dontzin. "Their lives have become a spectacle. She gets caught up in the social stuff but doesn't want to pay the price." Instead, Michael does. At a Hamptons dinner not long ago, "people were looking at him, thinking he cost Ivana a lot of money," says a partygoer. "He looked poleaxed."

But let's not leave Michael Kennedy poleaxed. Instead, follow him home to the beach he adores and shares with Eleanore, their daughter Anna Rosario, her Sicilian burro Giachinno, and a French poodle named Not Guilty.

The beach is eroding under his feet and his home, and he's spoiling for another fight. He's already sued the Army Corps of Engineers, New York State, and Suffolk County. The battle royal continues. "Only it's a Pyrrhic battle," says his neighbor, Bob Dash. "Long Island is eroding. He's fighting against God." Kennedy's old friend Dick Hodge laughs warmly when he hears that. "Fighting the ocean," he says. "That's the essence of Michael Kennedy." ■

Photograph by Randy Bauer/Ron Galella.

THE HAWK

SOLARZ (RIGHT) MEETING WIT
HASIDIC LEADERS IN BOROUG
PARK, BROOKLYN.

ON THE BATTLEFRONT IN BROOKLYN WITH EX–ANTIWAR ACTIVIST CONGRESSMAN STEPHEN SOLARZ

BY PETER HELLMAN

STEPHEN SOLARZ, THE NINE-TERM CONgressman from Brooklyn, knew he'd be attacked by his own party for his role as the leading Democratic supporter of George Bush's decision to go to war against Iraq. But he didn't expect it to happen at the annual dinner-dance of the Stars and Stripes Democratic Club at a Bensonhurst catering hall, in the heart of his electoral district.

Yet there he was, at the cocktail hour, squared off against a woman in a black party dress—one of the Democratic faithful but also an antiwar activist, just as Solarz had been in the Vietnam era. She was questioning whether the Iraqis had actually used poison gas against Iran, which was another way of asking if Saddam Hussein is as evil as Bush has made him out to be.

Most politicians would have breezed over the confrontation, but Solarz is ready to debate foreign policy at any time with anyone. "Are you talking about what's happening on planet Earth?" he demanded, his voice rising over the band music. "In this solar system? Listen—even [Iraqi foreign minister] Tariq Aziz had the decency not to deny his country's use of poison gas when I asked him about it."

The woman glared at Solarz. "We need a Middle East conference," she said. "Shouldn't it be done now, before we kill all our American men and women?"

Solarz went on to tick off the diplomatic efforts that Saddam had ignored. The woman remained unconvinced and—by appearances, anyway—angry at her congressman.

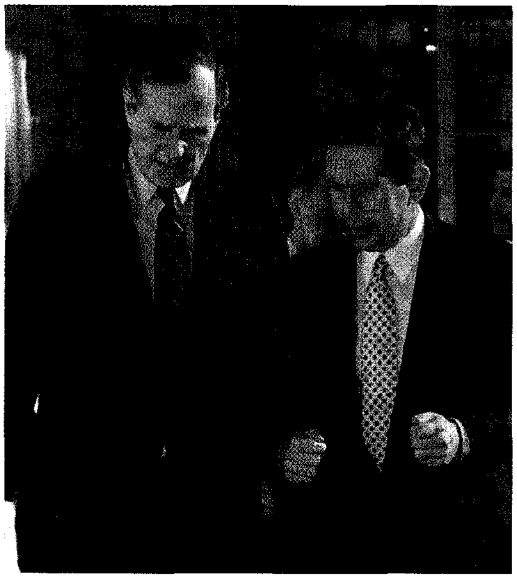
These days, that's a reaction Solarz has had to get used to. From catering halls in Bensonhurst to living rooms across America, Stephen Solarz has become a lightning rod for many of the ambivalent feelings people have about America's Gulf venture. He has been one of the most articulate and ubiquitous supporters of the war, making his case in articles and speeches, and on countless TV shows. He helped spearhead the congressional resolution backing the use of force, in the process raising his political profile and maneuvering with a degree of skill that even his critics admire. But his unforgivable sin, in the eyes of many of the war's opponents, is that he turned from dove to hawk. They expected a "kick butt" attitude from mainline Republicans like Alfonse D'Amato but not from one of their own.

Solarz's office mail ran almost nine-to-one against his vote for war. Columnists excoriated him. New York *Newsday's* Jimmy Breslin fulminated that Solarz's "desire is fierce that others should risk their lives immediately," and Sydney Schanberg practically leapt at Solarz on a TV panel show after the congressman claimed he knew how "terrible" war could be. How did he know that? Schanberg demanded. Solarz's critics won't let him forget he spent the Vietnam years in graduate school.

Different strains run through the antiwar movement. Religious opponents believe that making war is wrong except in response to a direct attack. Isolationists think the United States ought to be minding its own business. The radical left thinks Bush is fighting for Big Oil. True pacifists don't accept killing under any circumstance. What many of those opposed to the war can agree on is their anger at Stephen Solarz.

ON THE SATURDAY AFTERNOON IN January when Solarz, 50, stepped forward to address the House of Representatives during the war-resolution debate, he immediately noted an acute personal anomaly: "It was almost 25 years ago that I got my start in politics as the campaign manager for one of the first antiwar candidates for Congress in the country," Solarz said. "It never occurred to me then that I would be speaking on the floor of the House of Representatives a quarter of a century later in support of a bi-partisan resolution that many whom I respect fear could lead to another Vietnam."

Solarz is normally a cool and calculating speaker—more the social-studies lecturer than the fiery orator. But that afternoon, his voice and his hands trembled with passion. At one point, he even dropped his papers. In the previous week of ferocious politicking, he'd lost six pounds on what he calls the "Baghdad diet." He had plenty to be nervous about. The war resolution, which he engineered and co-sponsored with House minority leader Robert Michel, put him on the fighting side of his own party leadership and of numerous retired military men.



WITH GEORGE BUSH: A SUDDEN ALLIANCE.

But Solarz laid out a strong case for authorizing the military option. The Vietnam experience, he argued, doesn't apply—the "cost in blood and treasure" there having been all out of proportion to expected gains. In contrast, the benefits of the Gulf effort far exceed "the admitted price we will have to pay if force must be used." As for being patient, he warned that "not one of our coalition partners believes that sanctions will be sufficient to get Iraq out of Kuwait."

Solarz argued that Saddam, driven by a "megalomaniacal lust for power . . . is determined to dominate the entire Middle East, and if he is not stopped now, we will have to stop him later under circumstances where he will be much more difficult and much more dangerous to contain." He concluded by echoing Bush's hope that the war, if successful, "could lead to the creation of a new world order governed by the rule of law rather than by the law of the jungle."

The speech was brief and effective—but nobody has ever accused Solarz of doing anything casually, least of all pursuing a career as the House's most ardent student of foreign affairs. Perhaps some of that intensity goes back to a childhood that wasn't entirely easy. His parents, who were of Polish Jewish extraction, divorced when he was an infant. Custody was awarded to his father, a lawyer and Tammany Hall captain named Sanford Solarz, who remarried only to be divorced again when his son was ten. The boy was sent to live with an aunt in Brooklyn. Today, Solarz is reticent about his childhood. "It had its ups and downs, but I'm not complaining," he says.

At Midwood High, he was student-council president. At Brandeis, editor of the newspaper. After three months at Columbia Law School, he decided to study international relations instead. It's been his passion ever since.

He met his wife, Nina, in 1966, when she was a political-science teacher at Brooklyn College and he was managing that early antiwar campaign, for an unsuccessful Brooklyn candidate named Mel Dubin. She was a few years older than Solarz and a divorced mother of two young children. They were married in 1967 and never had children together. Today, Nina is executive director of the Fund for Peace, a New York–based nonprofit group that supports international cooperation. She is well aware of the irony of her job, given Solarz's vigorous backing of the war. The quality that most people mention about Nina—her easygoing warmth—is the very quality that people so often find lacking in her husband.

After several terms in the state Assembly, Solarz was elected in 1974 to Congress from the thirteenth district in Brooklyn, an area that today stretches from Greenpoint to Coney Island and Manhattan Beach (where Solarz lives) and includes one of the

PHOTOGRAPHED BY ALLAN TANNENBAUM

largest concentrations of Jewish voters of any district in the country. No sooner did the freshman congressman arrive on Capitol Hill than he got himself a seat on the foreign-affairs committee and embarked on an eighteen-day tour of Middle Eastern capitals. He has traveled frenetically ever since. "Steve's idea of pleasure is spending Thanksgiving interviewing people in refugee camps in Pakistan or Thailand," says former assistant Secretary of State Richard Holbrooke.

Nina Solarz disputes Holbrooke on one point. "There are only two days that Steve is always home," she says. "Passover and Thanksgiving."

By now, there's almost nowhere on Earth Solarz hasn't been, no political leader he hasn't met. And, yes, he's inevitably accused of being less attuned to traffic problems at the Verrazano Bridge toll plaza than to what's happening in Mongolia—literally. He even admits as much. One night not long ago, he told an audience at the Bay Ridge Jewish Center about having been invited to a dinner at Blair House given for the visiting president of Mongolia. "I may not have much influence in Brooklyn," he said ruefully, "but they think I'm very important in Mongolia." Then, while many in the audience looked on in some bafflement, he embarked on a story about how the great-grandson of Genghis Khan had sacked Baghdad 733 years ago because "it had become too arrogant."

Solarz's unabashed global orientation is evident in his office in the Longworth building. Home-district memorabilia is sparse, but next to his desk is an enormous drum from Taiwan, used for political convocations there. On the wall is a plaque commemorating Zimbabwe's independence in 1980, on the bookshelf a three-volume set commemorating 30 years of Indonesian independence. Only occasionally does the public take notice of the congressman's world pursuits, as when he was present at the 1986 discovery of Imelda Marcos's 3,000 pairs of shoes.

WAR CLOUDS AS LATE AS 1987, SOLARZ WROTE AN OP-ED PIECE WARNING OF THE GREAT GULF THREAT—IRAN.

Solarz met with Saddam Hussein twice in his travels—in 1982 and 1986. To the congressman's surprise, Saddam took a moderate stance on the Palestinian question, telling Solarz that whatever accommodation the Palestinians worked out with Israel would be fine with him. Throughout the eighties, of course, Washington considered Saddam a necessary, even beneficial, counterweight to Iran. Solarz fell in with this view. As late as the fall of 1987, he wrote a *Times* op-ed piece warning of the great threat to Persian Gulf stability—Iran.

AT THE TIME THAT IRAQ INVADED Kuwait, Solarz was about to start a Mideast trip that included a third meeting with the Iraqi leader. After checking with Deputy Secretary of State Lawrence Eagleburger, Solarz decided to skip Baghdad. "[The Iraqis] would have been delighted if I'd come," he says, "but I didn't relish seeing photos of me shaking hands with Saddam."

Solarz went ahead with the rest of the trip, however, and checked in with leaders of Syria (his fourth visit), Israel (his twelfth), Turkey (his tenth), Egypt (his twelfth), and Saudi Arabia (his twelfth), among other countries. "It became clear to me," he says, "that they agreed our president was right: This aggression could not be allowed to stand." From early on, Solarz says, he doubted that sanctions would work quickly enough. "Ever since Vietnam," he says, "I felt that force should be a last rather than first resort. But last is not the same as never."

Implicit in that stance is the belief that if the White House is to be wrested away from the Republicans anytime this century, the Democrats have to move their party beyond its antiwar tilt. "Steve is actually a pre-Vietnam liberal," says Stephen Bosworth, a former American ambassador to the Philippines. "He still believes the U.S. has the power and ought to have the will to do good in the world."

Not long after getting back from the Mideast, Solarz had breakfast at the suburban Virginia home of his neighbor Prince Bandar, Saudi Arabia's dashing young ambassador to Washington. Bandar told Solarz that his country expected to be attacked by Saddam—the only question was when. "Lots of people were saying that a war against Saddam would be a unilateral undertaking," says Solarz. "I satisfied myself that morning that our Arab allies would participate."

Bandar made "such a persuasive presentation" that Solarz asked him to repeat it at a dinner he arranged on Capitol Hill on October 24 for several key Democrats, including Senator Howard Metzenbaum and Robert Toricelli, the young, independent-minded New Jersey congressman who is a close Solarz ally on the House Foreign Affairs Committee.

"He didn't persuade me," says Metzenbaum. "My choice was to let sanctions continue to work. But now that we have war, let's win it."

By October's end, Solarz says, the only voices speaking up for Bush's aims in the Gulf were the president's "own spokespeople." The only House Democrats sharing Solarz's view were Toricelli and Tom Lantos of California. It was time, he decided, to organize a bi-partisan group supporting the use of force if necessary. Soon after, the Committee for Peace and Security in the Gulf was formed. It was headed jointly by Republican Richard Perle, a hard-line former Defense Department official in the Reagan administration, and Democrat Ann Lewis (congressman Barney Frank's sister), a key figure in Jesse Jackson's presidential campaign—odd bedfellows, to say the least. "We saw an antiwar movement starting," explains Solarz, "and we were concerned that the president's options were being foreclosed."

At a Democratic caucus on the Gulf situation held on December 3, Solarz saw what he was up against. Of "20 or 30" speakers, he was the only one to support the president's right to go to war. "I came out shaken," he says. "Until then, I'd thought most of my colleagues weren't enthusiastic, but they'd go along. Now I saw how close the president was to having the ground pulled out from under him."

Seven days later, the Committee for Peace and Security in the Gulf surfaced with its first press conference. "The White House grabbed on to us like a drowning man grabbing onto flotsam and jetsam," Solarz says. Before then, he had come no closer to Bush than the annual White House barbecue. But four days after the press conference, he found himself having a cozy chat with the president in the Oval Office.

Bush told Solarz that he wanted congressional support for his Gulf policy only if it was overwhelming. "My response was that the issue was going to be joined whether he wanted it or not," says Solarz. What's more, he warned, "if Bush moved against Saddam despite a resolution to the contrary, he'd plunge the country into its most serious constitutional issue since Watergate. You'd have members wanting to remove Bush at the same time Bush was trying to remove Saddam."

Back on the Hill, Solarz and a small group of like-minded Democrats began lining up votes for Bush. On January 9, just six days before Bush's deadline for Iraqi withdrawal from Kuwait, Solarz brought a group of Democratic supporters to the White House to look over the administration's draft of a war resolution. He didn't like what they saw. "I thought it

AT CONGREGATION BETH ISRAEL IN BOROUGH PARK: STILL CAUGHT IN A "DEFINING MOMENT IN HISTORY."

didn't respond to our concerns, like the War Powers Act and the need for congressional concurrences," says Solarz. He and national-security adviser Brent Scowcroft closeted themselves in the Roosevelt Room to hammer out a new draft. Solarz got what he wanted—language that required Bush to state that force would be used only as a last resort and that he'd notify Congress when fighting commenced.

The great debate over what Solarz called a "defining moment in history" began on Friday, January 11. By that evening, Solarz knew he had enough Democratic votes to get the war resolution through the House. "We got an extra twenty votes," says a Solarz staffer, "when Tariq Aziz met Baker and refused to take Bush's letter back to Saddam."

FOUR DAYS AFTER THE VOTE, George Bush sent America to war with a free hand, thanks largely to the work of Stephen Solarz. Whether he will be helped or haunted by his effort remains to be seen. "It depends on whether the vote is seen as a real test of partisanship, like the civil-rights vote, or as strictly a vote of conscience," says political analyst William Schneider of the American Enterprise Institute. "If the war goes badly, the leadership will say, 'I told you so.' Those who voted for the war will be seen as defectors." None more so than Solarz.

So far, he has stepped gingerly around the military issue—especially the prospect of a bloody ground war. "If we do have to move on land, I'd hope the Iraqis will be very much weakened by then," Solarz says.

His upfront position on the war may well shoot down Solarz's longtime ambition to be secretary of state—but a lot of people think that appointment isn't likely, even if the Democrats do win back the White House. "Steve's strength is his tenacity, his knowledge, his inexhaustible energy, his desire to learn," says Dick Holbrooke. "But once he digs in on a position, he drives his friends, including me, batty with his inflexibility. No president wants that kind of advocacy in his minister of state."

In any case, Solarz may be better off staying put. As Holbrooke points out, he can have more influence during the next twenty years by "picking and choosing his shots" as the House's best-known voice on foreign policy. That assumes, obviously, that he'll continue to be re-elected. So far, he's won all his races handily—and shows minimal interest in, say, taking the very risky move of going after D'Amato's Senate seat.

Something else cuts against Solarz's Cabinet ambitions. As one former House member puts it, "He's like the guy who finishes first in your high-school class. You admire the achievement—but you get a little tired of him always raising his hand first to answer the teacher's questions." This ex-congressman recalls coming up to Solarz, then a freshman, to congratulate him on a foreign-policy speech. The normal response would have been to say, "Thanks." Solarz said, "What'd you expect?"

"I could have kicked him for that," says the ex-congressman—who nevertheless calls Solarz's campaign for the war resolution "skilled and gutsy."

Two questions follow Solarz in the aftermath of the legislative battle. The first is the harsher: How can he be such a hawk when he never served in the military himself? As Pete Hamill acidly put it in the *Post,* "Saddam Hussein's Republican guard will never be terrified by the sight of Solarz with a rifle in his hand."

Solarz is prickly on the point and reaches into history to respond: "On that basis," he says, "Franklin Roosevelt could not have declared war. Neither could have a schoolteacher named Woodrow Wilson." Besides, he adds, support for the war resolution was spread among veterans and nonveterans.

Then there's the question of the Israeli connection. Is Solarz's wish to see Saddam crushed motivated by his—and his heavily Jewish constituency's—concern for Israel? (On the war-resolution measure in Congress, the Jewish vote—including the votes of Jews in the New York City delegation—was split.) Nina Solarz points out that her husband has always read "everything he could get his hands on about the Holocaust."

"Even if Israel never existed, I would have acted exactly the same," Solarz says.

Still, one recent evening as he sped in his chauffeured car from La Guardia airport to Brooklyn, he reflected on what had been on his mind as he prepared to give his House speech that January afternoon. "I was thinking about the 6 million," Solarz said. "It seemed to me that if their suffering and sacrifice meant anything, then we had to learn their lesson and apply it to the case of Saddam Hussein—that when evil is on the march, it must be stopped." ■

Neil Simon heads home again in Lost in Yonkers

By Richard David Story

BROADWAY REBOUND

ALL IN THE FAMILY.

THE FAMOUS bad back has flared up again, and right now, Neil Simon is sitting erect but in some discomfort in the John F. Kennedy Suite in Washington's Willard hotel. Around the corner, Simon's latest play is in the middle of a four-week tryout, and in that careful, precise way he has, Simon lets you know how pleased he is.

The audiences, whom he considers the true barometer, have been enthusiastic. And what about the critics? Well, he admits that he was not thrilled by the review he got in the Washington *Post,* which opened with the line "Neil Simon has been writing plays for 30 years and he still can't handle the basic elements of dramaturgy."

"But the rest of the reviews were great," the 63-year-old playwright is quick to point out. For the past couple of weeks, Simon has been living in Washington, coaxing and caressing *Lost in Yonkers* into shape for its February 21 opening in New York. And he's right: The rest of the reviews were great. The Washington *Times* called *Yonkers* Simon's best play yet, and *Variety* declared, "Neil Simon has another clear winner . . . and it couldn't have come at a better time for Broadway."

"I was forewarned about her," says Simon of the *Post* critic. "But it still angers me. No New York *Times* critic would ever write something like that, just dismissing 30 years of work."

Admittedly, Simon has a lot riding on *Lost in Yonkers.* A year ago, he pulled the plug on *Jake's Women* after three weeks of tryouts in San Diego, saying, "If *I* didn't think it was terrific, how could I expect the critics and audience to *like it?*" Could it be he's gun-shy this time out? "Absolutely not," he says in a voice that's calm and self-assured.

Simon has been through all this before: *Yonkers,* after all, is his twenty-seventh play. He's still tightening up the first act, squeezing out a minute here, a minute there. And some of the language needs to

PHOTOGRAPHED BY MARTHA SWOPE

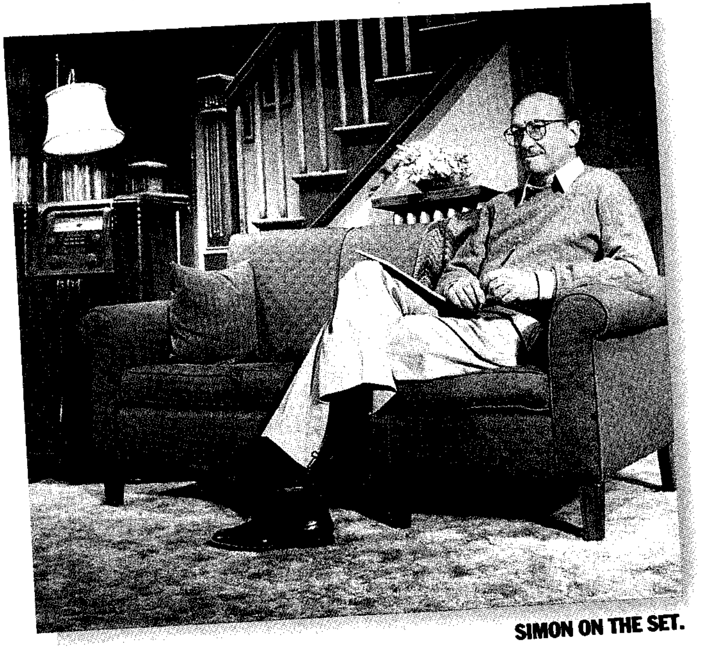
IRENE WORTH (RIGHT) AND MERCEDES RUEHL AS A MOTHER AND DAUGHTER AT ODDS.

be fiddled with a bit longer. Simon's the ultimate perfectionist, often going through as many as a dozen rewrites before a play clicks. This time, he is determined to get it right.

"When you have a failure," he says, "you push yourself to greater heights. After you've had a success, you want to cool it for a while. You say to yourself, 'Well, maybe I'll just coast with this for a while.' But when you've had a failure, something in your brain just pushes you forward. You've got to have more strength than ever before."

BROADWAY REBOUND

Simon says this is the strongest team of actors he's ever worked with. Even one of the play's critics called the acting "smashing."



SIMON ON THE SET.

WHEN *Lost in Yonkers* OPENS next week (at the Richard Rodgers Theater; Jackie Mason is booked at the Neil Simon), it will be the first serious American play to open this season—perhaps the bleakest in the history of Broadway. "Finally," says one critic, "John Guare and Stockard Channing aren't the only game in town."

The time is 1942, the setting an apartment house in Yonkers. The story is the tale of two boys—Jay's fifteen, Arty's thirteen—who are sent off by their father to live with their strict German Jewish grandmother, who owns the candy store below her apartment.

The boys don't want to be there—Grandma Kurnitz is an unloving tyrant, a big bear of a woman with a thick accent, long gray braids, and a limp. She is looked after by crazy Aunt Bella, a 35-year-old spinster whom the boys describe as "closed for repairs."

And then there's Aunt Gert, who develops an uncontrollable breathing disorder the minute that she walks through Grandma's door, as well as Uncle Louie, a glamorous, tough-talking mobster with a bagful of money who shows Jay and Arty what "moxie" really means.

The father leaves the boys to take a job as a traveling salesman (that's how he expects to clear up his late wife's hospital expenses). Over the next ten months, the boys help out in the candy store and watch as the tension between Bella and Grandma worsens, culminating in a second-act showdown between mother and daughter.

One critic has already called *Yonkers* Simon's *Glass Menagerie;* it is a darker and more ambitious comedy than *Brighton Beach Memoirs, Biloxi Blues,* and *Broadway Bound,* but Simon mines many of the same undercurrents of family life and family conflicts that he explored in the trilogy.

There are plenty of swell one-liners, yet Simon is trying for a lot more this time around. "The line between comedy and drama is getting thinner and thinner," says Emanuel Azenberg, Simon's longtime producer. "He's trying to take an audience from real laughter to real drama in a split second."

"In the trilogy," says a friend of Simon's, "things were much more autobiographical. You could locate those three works in his life. But this time the events and characters are much harder to find."

Neil Simon, arguably the most successful playwright at work in America, doesn't have much in the way of competition these days. It's hardly news that the most talented writers, especially those with the gift of gab who can string together a chain of clever jokes, want to write for the movies and television.

"I really thought *Come Blow Your Horn* was the first and last play I'd write," Simon says of his 1961 hit. "It took me three years. I went through twenty drafts, and the play was optioned by 25 producers before anyone actually put it on the stage." The $75,000 he got for the movie rights changed his life. "The money," he says now, "allowed me the option of staying in New York." (He grew up in Washington Heights.) Otherwise, Simon, too, would probably have moved to California and written sitcoms.

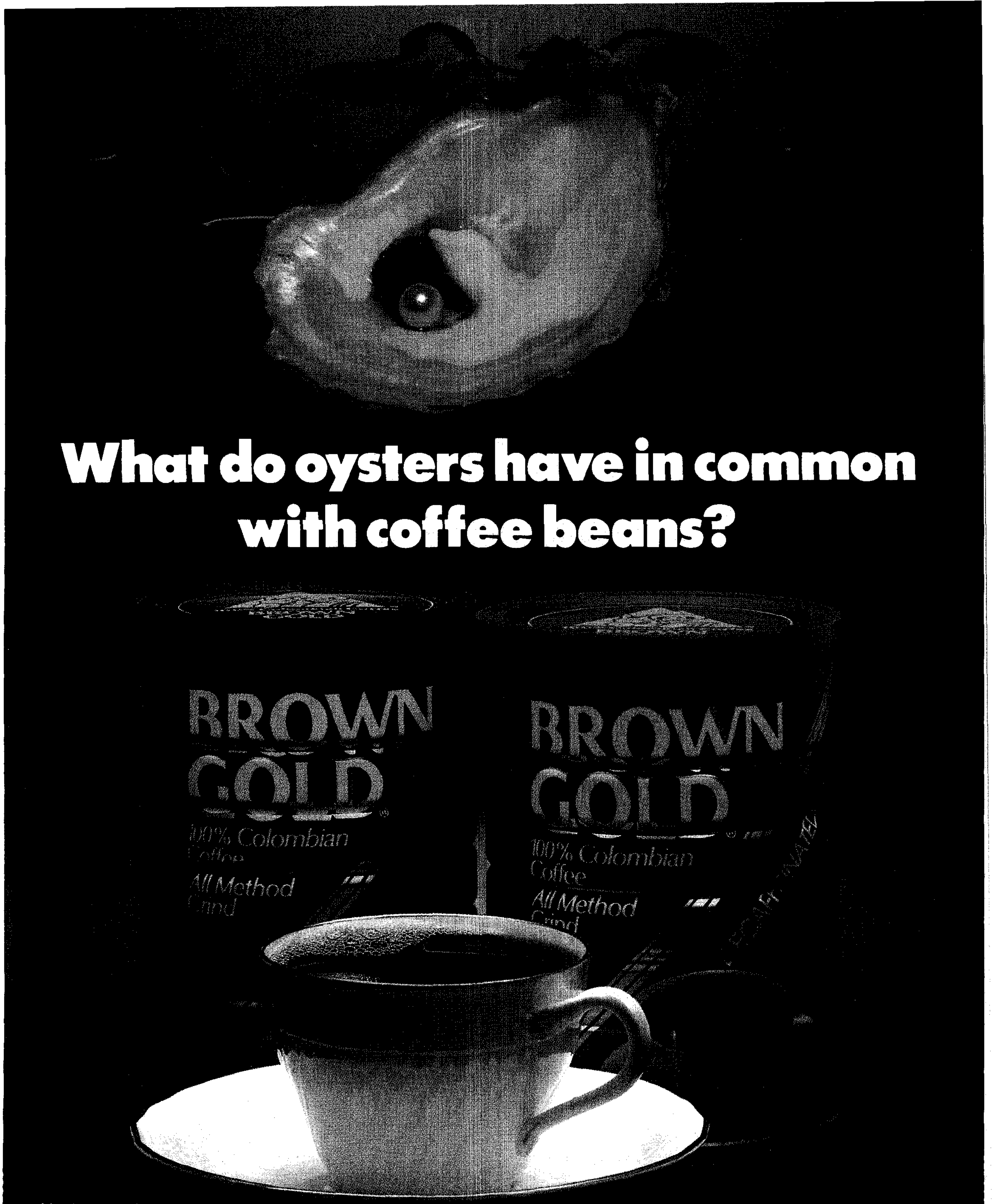
After *Come Blow Your Horn,* there were big-time hits like *Barefoot in the Park, The Odd Couple, Sweet Charity,* and *Plaza Suite.* Between plays, Simon also wrote for the movies—screenplays based on Broadway successes as well as original material like *The Goodbye Girl.* In a December 1986 cover story, *Time* estimated that Simon was worth $30-million.

In 1983, with *Brighton Beach Memoirs,* a more serious Neil Simon emerged. He began crossing back and forth from the sunny side of the street to the dark side, the way Woody Allen—with whom he is often compared—did in *Annie Hall.* In *Biloxi Blues,* the rose-tinted lenses of *Brighton Beach Memoirs* developed cracks. For the first time, says *New York*'s John Simon, "Simon's humor was no longer in a vacuum, but situated in a historical context. It was like going from abstraction to reality. Somehow, they weren't just jokes for jokes' sake but were in the service of something bigger." The playwright had begun turning backward and inward as a way of examining his own childhood and of enlarging and deepening hist work.

"In the beginning, I really had no idea that I was going to write a trilogy," says Neil Simon. "However, Frank Rich, whose review turned out to be only 50-50, had this to say at the end of his review of *Brighton Beach Memoirs:* 'One hopes there's a chapter two.' I thought, Wow! He is asking for a sequel; he is encouraging me to go ahead. And I did."

SIMON STARTED THINKING ABOUT *Lost in Yonkers* three years ago. He intended to write something called *Louie the Gangster*—"a play," he says, "about a young boy who was left by his father to live with his grandmother and his renegade uncle, who belonged to the Mafia. It was to be about the influence that the uncle begins to wield over the little boy." A member of Simon's own family was supposed to have been a bookkeeper to the mob. "My brother told me stories about him," he says. "About how he knew too

Photograph by David Kennerly/Gamma-Liaison.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But something wasn't clicking, and Simon, who usually works on several plays at the same time, turned to *Rumors,* a slick suburban drawing-room farce that ran for fifteen months on Broadway in 1988, and the ill-fated *Jake's Women.*

"Not to push the blame off on someone else," says Simon, "but I had the wrong director for *Jake's Women.* I had a good actor for the lead, but he was totally miscast in the role. The only reason to bring it to Broadway was because Stockard Channing was so good."

BROADWAY REBOUND

There are swell one-liners, but this time Simon takes an audience from laughter to drama in a second.

KEVIN SPACEY AS UNCLE LOUIE.

"Frankly, I was surprised when he told me about *Lost in Yonkers,*" says Gene Saks, who has directed seven of Simon's plays and four of his screenplays. "I usually have some idea what he's working on, but he never mentioned this work. It was so much darker and more Gothic than anything he'd ever written before. At the same time, it was terribly funny and charming."

In the way it spins its tall tale through the wide eyes of two young boys, *Yonkers* reminds Saks of something by Dickens or Twain. And everything about *Yonkers* is just a little bit bigger than life: Grandma's just a little bit meaner; Bella's just a little bit crazier; Louie's just a little bit tougher.

"I was tired of writing about ordinary people in ordinary situations," Simon says. So instead, he started writing about a very unordinary family that today, he says, would be called dysfunctional. "Back in 1942," says Simon, "they didn't have names for child abuse and dyslexia and all the other learning disorders that we've catalogued today. By today's standards, this family was severely disturbed."

"You could say the play's about a lot of things. It even touches on child abuse," says Saks. "But Neil's not making a case for a play about social issues, and I'm not that kind of director. What we're both interested in is how human beings affect each other." Simon wrote the first draft in about three months, propelled by the character of the grandmother. Louie the Gangster was still a part of the formula, but the drama had shifted. The conflict was now between a mother and the daughter she has emotionally abused.

Rehearsals began in early November; and in January, the play opened for two weeks in Winston-Salem, North Carolina, where it played to ecstatic audiences and reviews. Then it headed to Washington, D.C. As the curtain went up on opening night, the bombs began dropping on Baghdad.

IN HER SUN-FILLED APARTMENT IN Georgetown, 74-year-old Irene Worth relaxes, elegantly turned out in a cashmere sweater, a few choice brooches and bracelets, and a smart pair of black wool slacks. Even the perfume—Knowing, by Estée Lauder—seems appropriate for one of the world's grandest dames. "I do believe it's the first great scent since the great days of Paris," the actress says in a voice that was meant to speak the lines of Shakespeare and Shaw and Chekhov. "I'm absolutely mad for it."

Even the Washington *Post* acknowledged that the acting in *Yonkers* was "smashing," noting, "[Saks] has cast the play with brilliant shrewdness." Simon believes this is the strongest team—seven actors, including Irene Worth, Mercedes Ruehl, and Kevin Spacey—he has ever worked with. "Before, we've had plays," he says, "where two thirds of the actors were terrific and the rest were okay. This group is perfection."

"I thought that I had retired from the stage," says Worth, whose last Broadway play was Edward Albee's *The Lady from Dubuque,* in 1980. "But after I had read this part, I thought it was just extraordinary. Grandma seemed like such an amazingly singular character. But what I've discovered is that she's not singular at all; to a lot of people, she will be a totally recognizable type."

For the role, Worth has immersed herself in the character, coming up with an accent that's as thick as the mustard soup she shoves down the throats of her grandsons. "Laurence Olivier always liked roles like this, where you transform yourself physically," the actress says, "and I thought, If Larry can do it, why not?"

Grandma Kurnitz comes, the actress says, from a very rough, poor background, "and I wanted the audience to feel that this woman's hands had scrubbed floors and washed out ice-cream cans and done plenty of hard work. She came to this country without a husband, and she had four children to raise, and by God, she did it."

Worth is a slight, slender woman, and because she saw Grandma as larger than life, she insisted that costume designer Santo Loquasto build her a bodysuit to flesh things out. Because she was convinced that Grandma must have made her own doilies, Worth actually crochets one during the course of the play (a skill she learned when she did a production of Ibsen's *John Gabriel Borkman* in London). "I wanted to knit," she says, "but Continental knitting is very different from American. It's incredibly fast, and I didn't feel I was quick enough." One wonders how many people in a Broadway audience would have spotted the difference.

Worth always does an enormous amount of backgrounding (she is currently reading *Bronx Primitive,* Kate Simon's memoir of growing up Jewish) and always dresses in authentic period clothes. "I wear the most marvelous late-thirties corset, complete with laces and hooks and garters," she says. "I know that superficially, that might sound silly, but for a woman fromt that background, there just wasn't the freedom and relaxation in dress and clothing that women have now."

FOR MERCEDES RUEHL, WHO GAVE the comic performance of a lifetime as Connie Russo in Jonathan Demme's *Married to the Mob* and last year got great reviews for *Other People's Money* Off Broadway, it was tough getting a grip on Bella. "I had the script for a month, but I didn't do anything until the night before I auditioned for Neil," she says. That night, she sat by herself in a Los Angeles hotel room, smoking a cigarette and waiting for inspiration. "I felt like the sculptor who just stares at a piece of marble and keeps telling himself, 'I know there's an angel in there someplace.' "

And then, *bingo.* Ruehl suddenly remembered Tom Hanks's performance in *Big* as a child who finds himself in a grown-up's body (she'd played Hanks's mother in that film). Reading for Simon the next morning, she kept Hanks's work in mind, adapting it to Simon's script. Her performance as the gawky, loose-limbed Bella is a tour de force.

"I'm not totally secure on my pins yet. There's a tendency to play this character too broadly, to turn her into a caricature, and that's what I've got to watch," says Ruehl, who missed half of the tryout in Winston-Salem and some of the run in Washington while finishing *Another You,* a screwball comedy starring Richard Pryor and Gene Wilder.

Up until the day Simon left for California, he and Ruehl were still thrashing out how the climactic confrontation between mother and daughter should be played. "There's been a lot of conversation about how knowledgeable Mercedes's character should be. She gets more articulate as the play goes along," he says. Sometimes *too* articulate: At times, the scene does sound like a group-therapy session fueled by too much psychobabble. "Neil and I are still working on that," says Ruehl.

Simon didn't need to see Spacey audition; remembering the actor's performance as Jamie Tyrone opposite Jack Lemmon in *Long Day's Journey Into Night,* he gave Saks the go-ahead to cast the actor in *Lost in Yonkers.* Spacey plays Louie with a jokey, suspender-snapping charm; as Arty describes his uncle, Louie is like "having a Jimmy Cagney movie in your own house."

Spacey portrayed the sleazy, crooked businessman Mel Profitt during the first season of CBS's *Wiseguy.* Critic John Leonard says, "Mel Profitt was his own one-man mob, involved in everything from drugs to gunrunning. He was sleazy, yes, but he was also a brilliant, twitchy, insecure character given to weird dreams and too much involvement with his sister. I think he was one of the most interesting characters on television in a long time."

The actor has had small roles in *Heartburn* (he was the guy who mugs Meryl Streep during her group-therapy session), *Working Girl,* and *Henry & June.* Last year he played evangelist Jim Bakker in TV's *Fall From Grace.*

"In the beginning, Louie was a little scarier. He wasn't that funny," says Spacey, whose performance in *Yonkers* is bound to land him in the front ranks of Broadway's talented young men.

Both Spacey and Ruehl say dealing with Simon, Saks, and Azenberg makes them feel as if they're working with the last of a breed.

"They represent a type of theater that's disappearing," says Ruehl.

But if anyone can tap some energy back into Broadway, it's this trio. Simon, who recently rewrote a script for one Hollywood star nine times—only to have it rejected—says he's just about given up on the movies. *The Marrying Man,* with Alec Baldwin and Kim Basinger, may have been his last effort.

"You get notes on the script from the head of the studio and then from the studio's nineteen underlings," he says. "But when I do a play, I don't get notes from anyone. I *talk* to Gene Saks and Manny Azenberg. It's hard enough to make a project work under the best of circumstances. Once you get a family you can trust, you stick with it." ■

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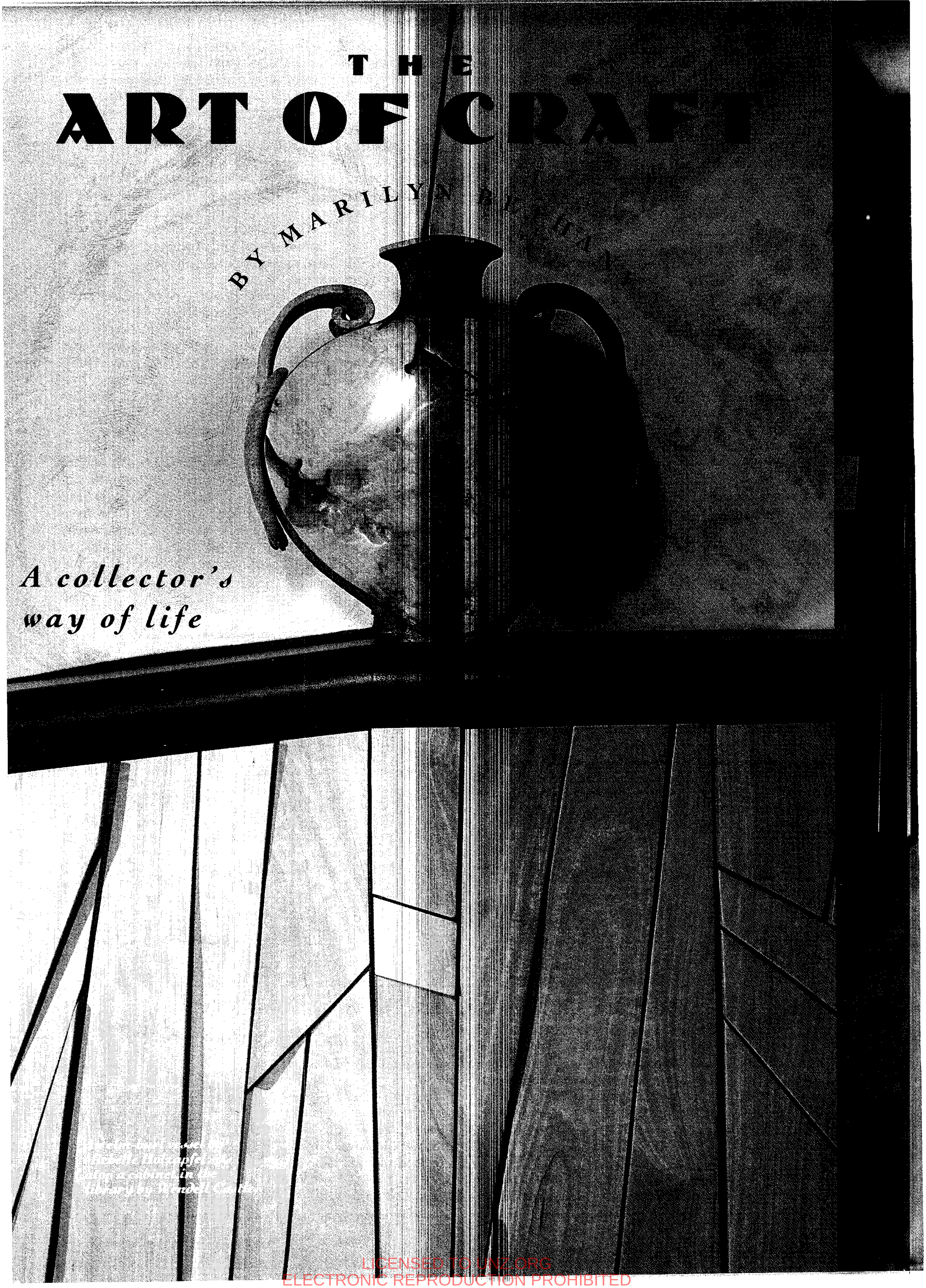
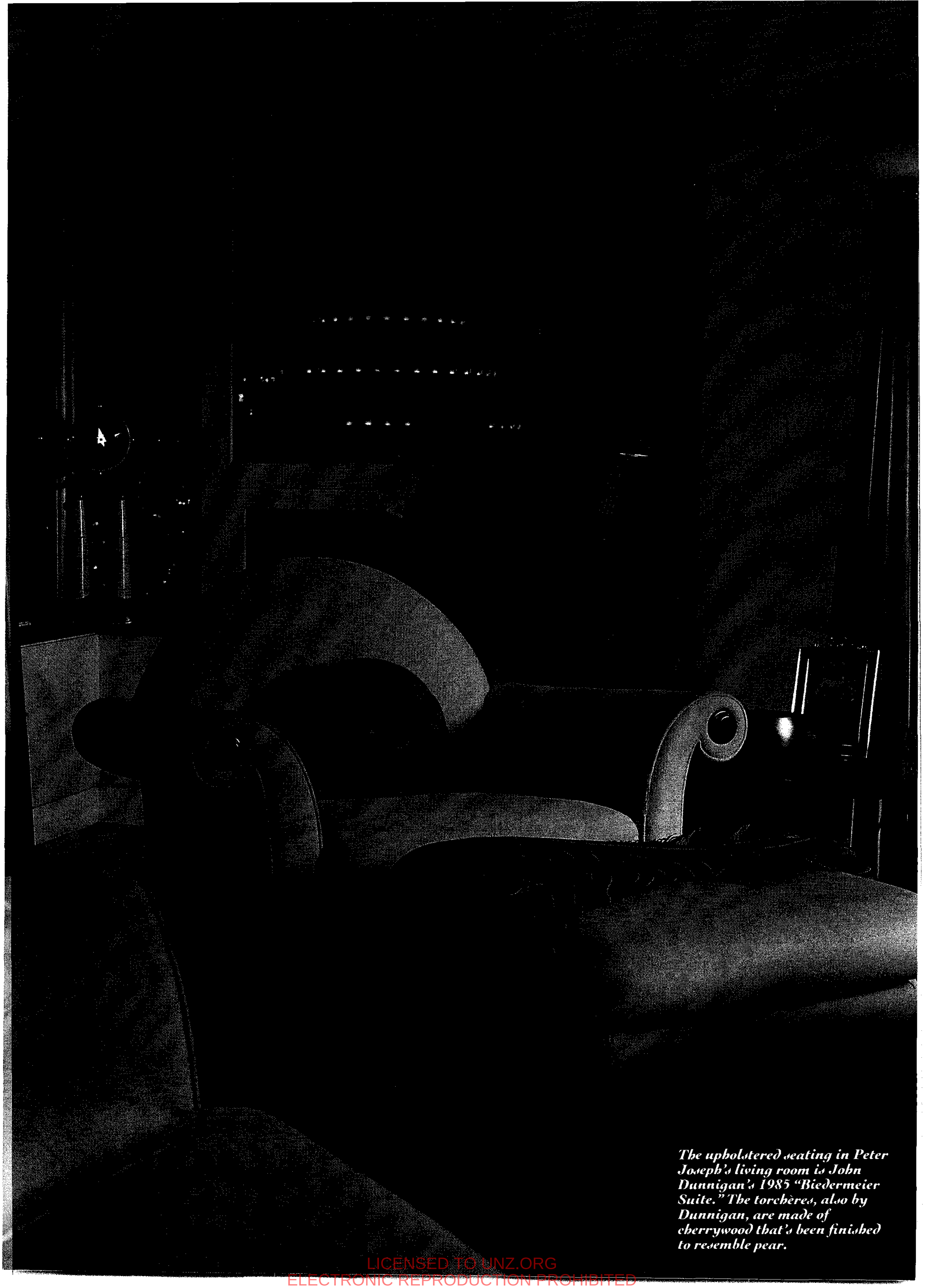


THE
ART OF CRAFT

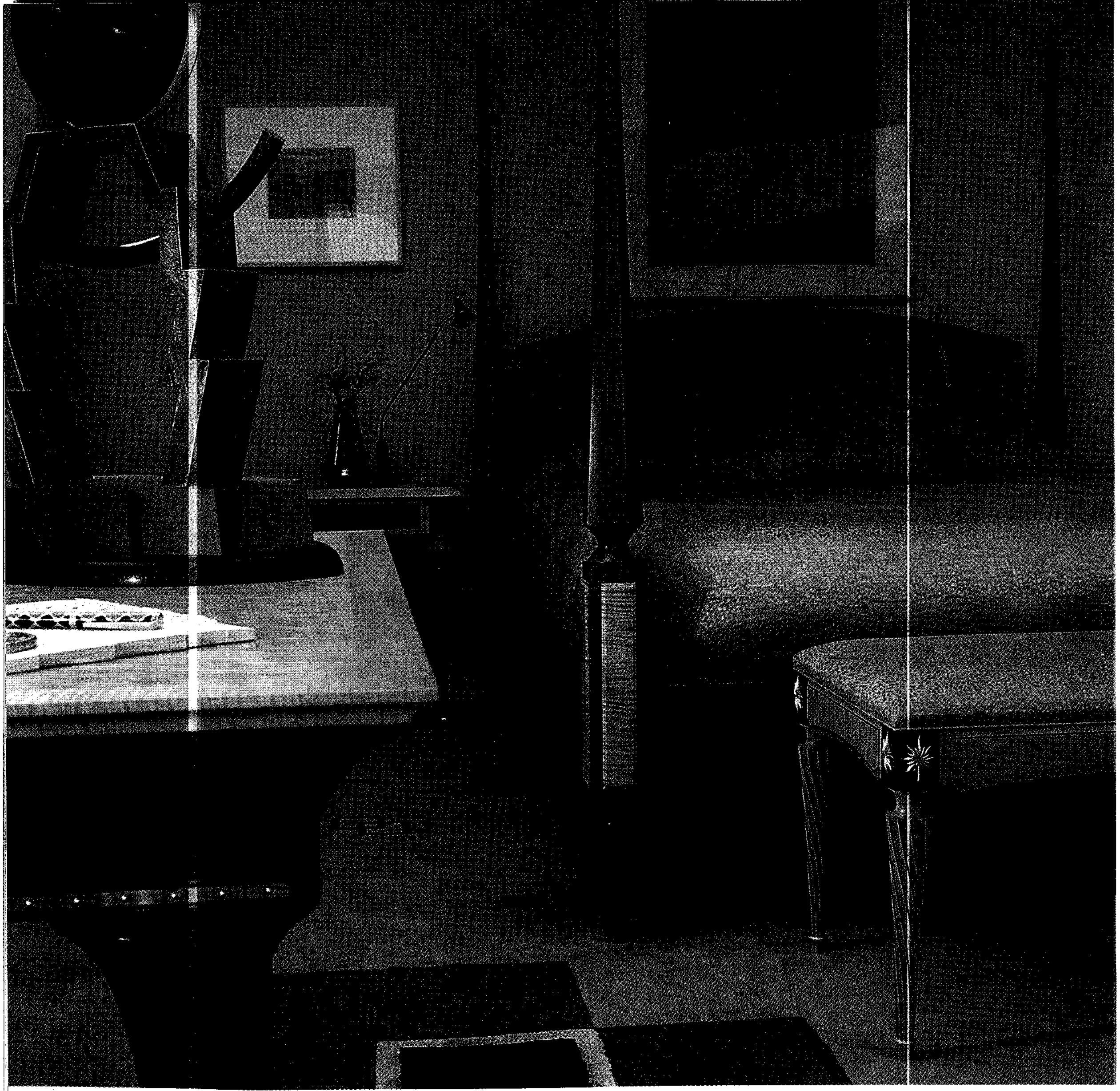
BY MARILYN BUCHANAN

A collector's way of life

[illegible]
Michelle Holzapfel;
[illegible] a cabinet in the
library by Wendell Castle.



The upholstered seating in Peter Joseph's living room is John Dunnigan's 1985 "Biedermeier Suite." The torchères, also by Dunnigan, are made of cherrywood that's been finished to resemble pear.



Right: A lectern, "Speaking Words of Wisdom," by Wendell Castle, is inscribed with a quote from Eugene O'Neill. In the background is Castle's library—"The Library of Dr. Caligari"—which sets askew assumptions about the storage of books.

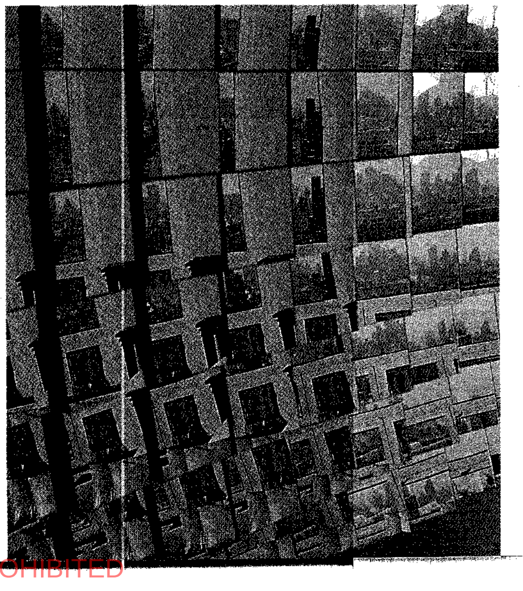
Flowers by Salou.

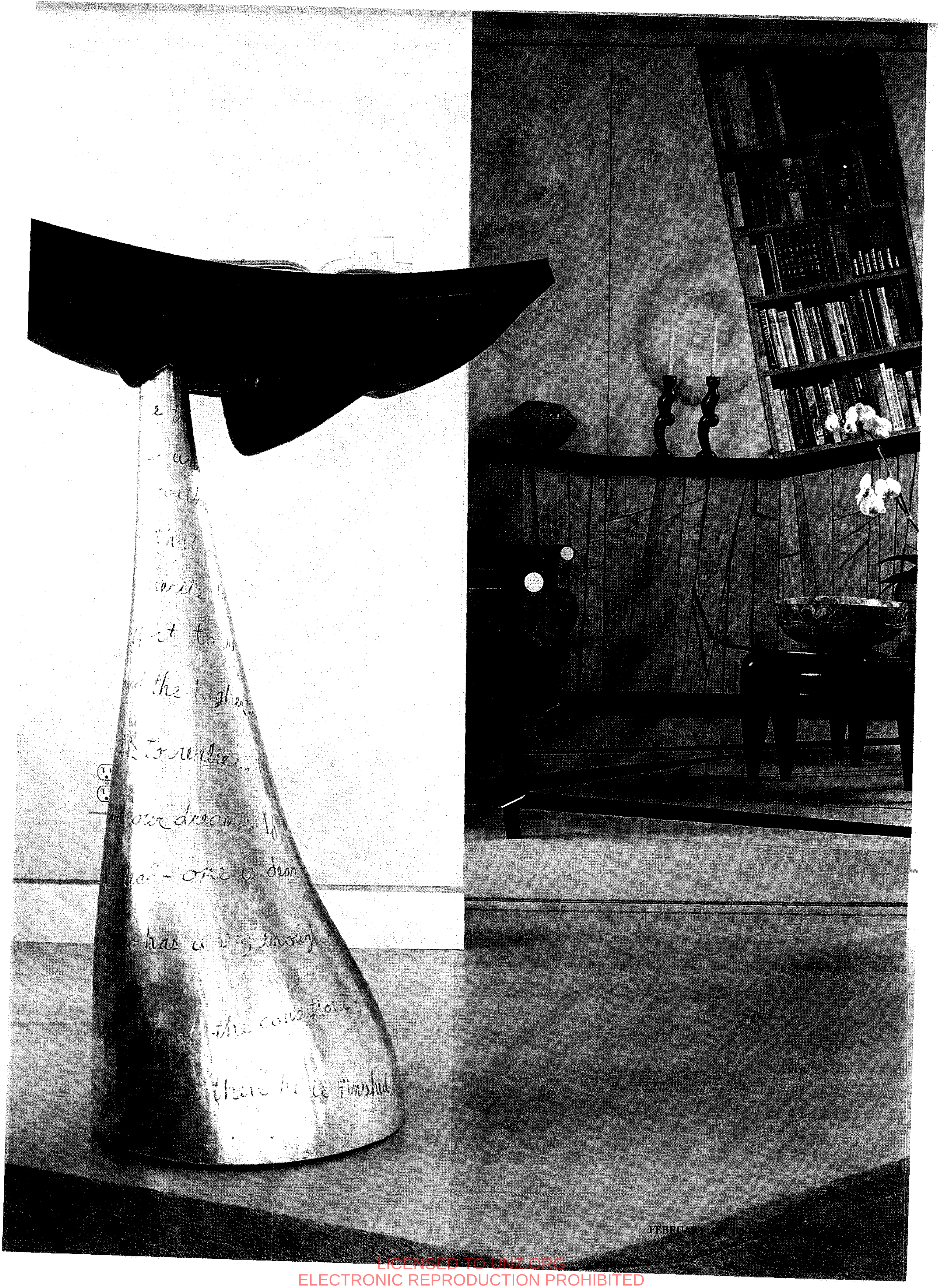
The bedroom suite is by Richard Scott Newman, a craftsman's craftsman who goes so far as to make his own veneers.

METICULOUSLY MADE AND RESPECTFUL (to a fault, perhaps) of the glory that lurks beneath the bark on trees, contemporary craft furniture seldom attained the level of art. Neither instructive nor surprising, it traditionally tended to be nearly as codified and predictable as Chippendale.

Not anymore. In the past decade or so, the studio-furniture movement has inched across the border into art. This shift in emphasis has not been lost on Peter T. Joseph, a merchant banker whose Park Avenue apartment is shown here. Joseph started in 1981 as a handcrafted-furniture enthusiast; now his interest can no longer be satisfied simply by collecting. The Peter Joseph Gallery, specializing in art furniture, opens this week at 745 Fifth Avenue, auspiciously enough with an exhibition of recent work by Wendell Castle, who is simultaneously having a retrospective at the American Craft Museum.

A sculpture by James Seawright, composed of numerous squares of mirror, hangs in the living room.




the higher
to realize
our dreams. If
one is
has a big enough
the conditions
there to be finished

BEST BETS

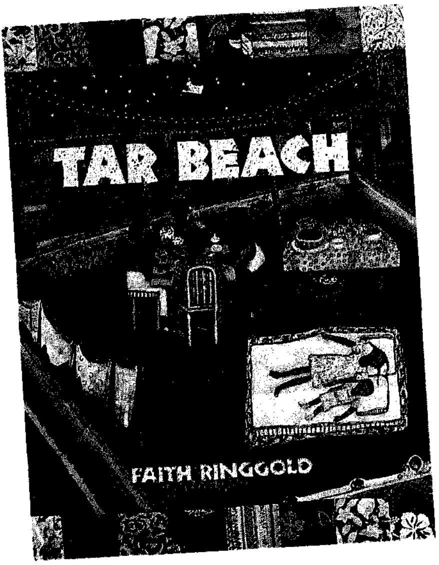
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

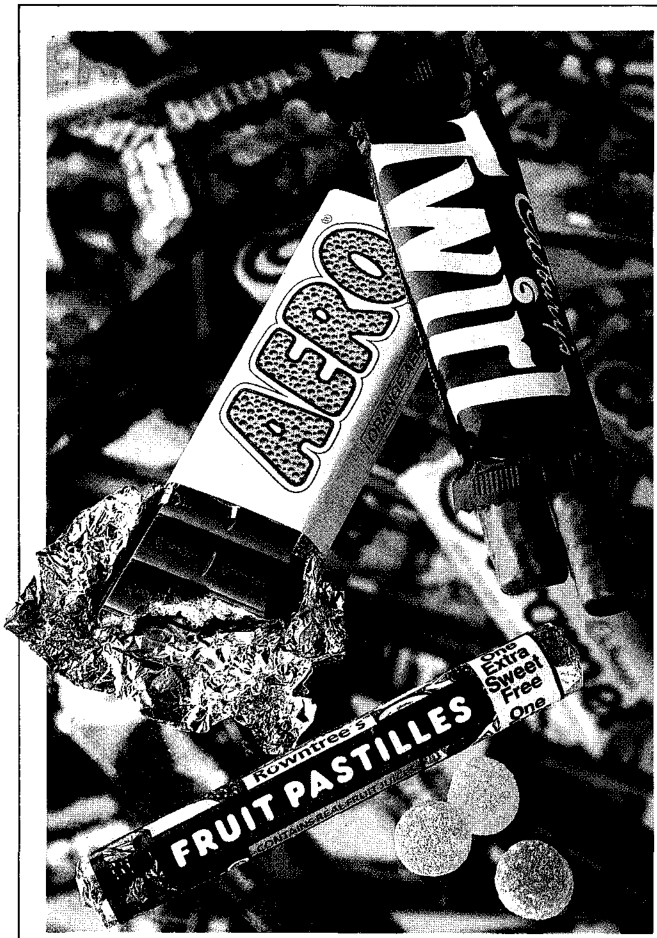
'Tar' Quality

In *Tar Beach,* Faith Ringgold has woven black history with autobiography and fiction; but, more important, she has created a children's book that is magical and inspiring. Based on Ringgold's story quilt of the same name, *Tar Beach* explodes with the artist's exuberant pictures. It's been published by Crown Books for Young Readers in honor of Black History Month, and we can't think of a more enchanting way of marking the occasion.

TAR BEACH/*$14.95/Books of Wonder (464 Hudson Street, 645-8006; and 132 Seventh Avenue, at 18th Street, 989-3270) and Eeyore's Books for Children (2212 Broadway, near 78th Street, 362-0634; and 25 East 83rd Street, 988-3404)*



Brit to Be Tried



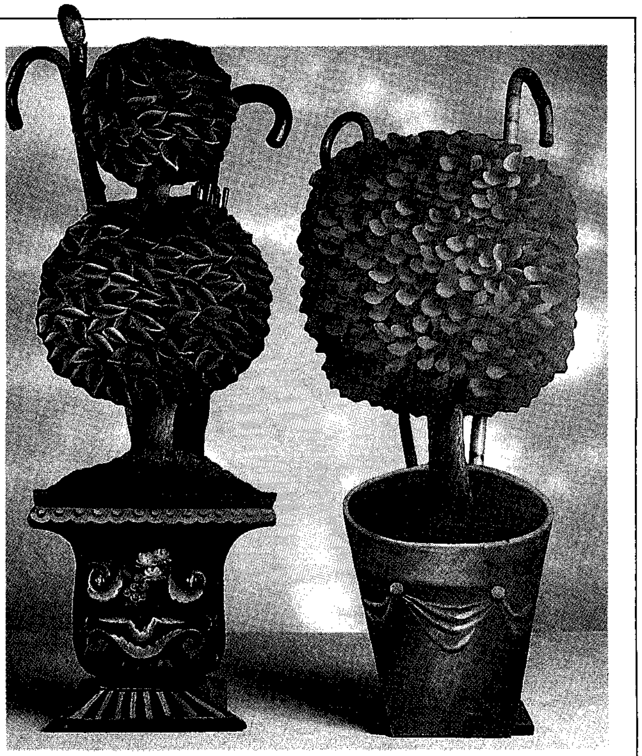
How come all the grown-up Brits we know are suddenly bubbling with joy over children's candies? They've learned that Burke & Burke's importing these loverly chocolates, caramels, crunchies, and crisps—all the sweet goodies that English nannies gave as rewards and school chums kept snug inside their pockets. We love Cadbury's Wispa—soft chocolate through and through—and the Double Decker, chocolate and vanilla and gorgeously gooey. Rowntree Mackintosh's brightly colored Smarties are the English answer to M&M's, its Toffee Crisp is the epitome of crunch, and its Lion bar is even chewier than our own Baby Ruth. Such smashing-good chocolates and such fun, really ($1 to $3.59). **—Barbara Costikyan**

BURKE & BURKE/*All locations*

Pine And Dandy

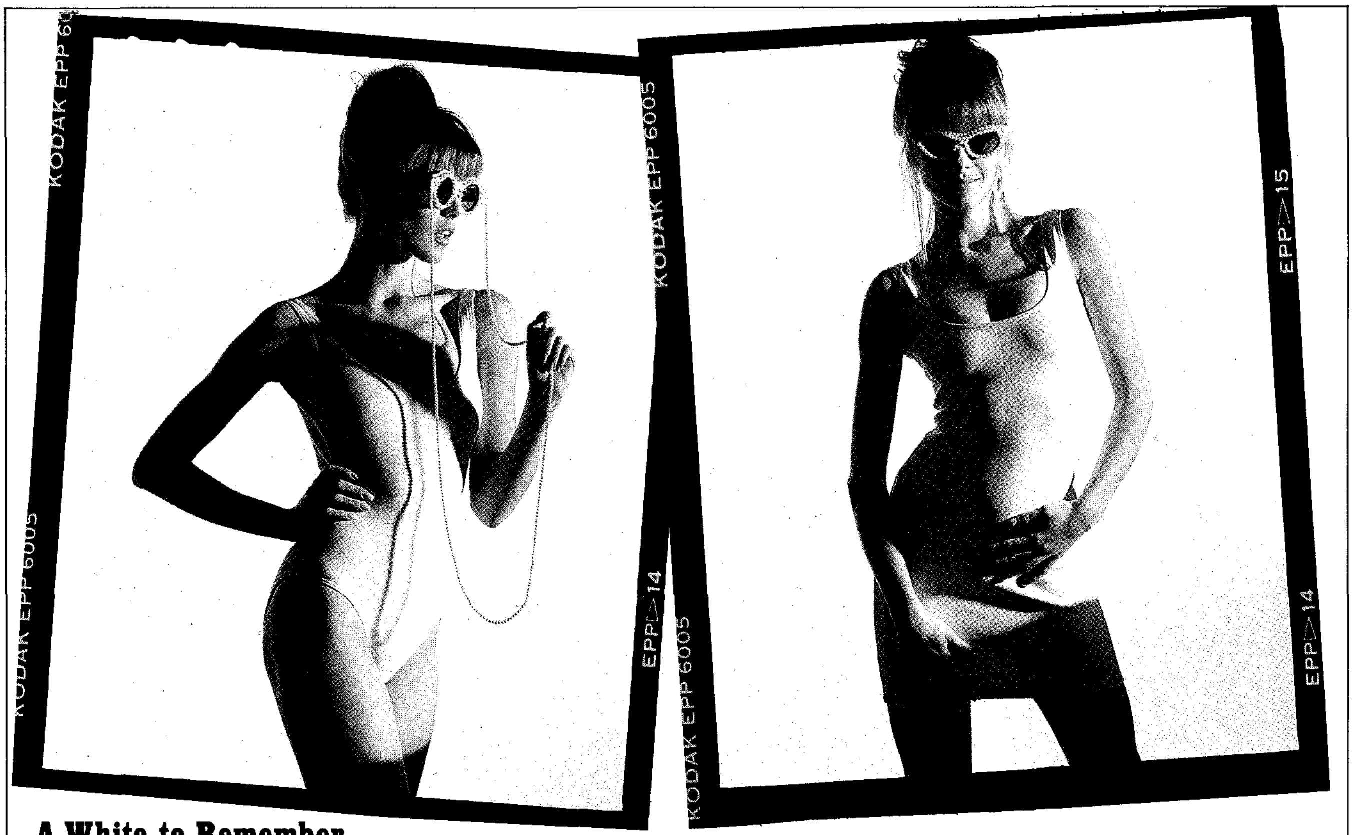
Form has nothing to do with function here—*these* topiaries are umbrella stands! They're jigsawed of pine, then hand-painted and backed with wire hoops. Not only are they a splendid place to stash umbrellas, walking sticks, and canes, these stands provide an amusing way of bringing the outdoors in (single topiary, $150; double topiary, $160).

WILLIAM-WAYNE & CO./*324 East 9th Street/477-3182*



Photographs: top, Charles Maraia; bottom, Jonathan Gross.

Model: Kelly Deadmon/Wilhelmina Models.



A White to Remember

Liza Bruce burst upon the fashion scene eight years ago with puckered swimsuits in jazzy colors. But now that everyone is into hot hues, what is Bruce into? White! Yet her Lycra-crêpe slip of a dress—and her anything-but-pristine bathing suit—is sure to make a splash on any chichi Caribbean isle (suit $135, dress $165). And Mercura's *faux*-pearl-encrusted sunglasses will never be confused with Barbara Bush's favorites ($165).
BARNEYS NEW YORK/*The Co/op*

Hall Things Bright and Beautiful

Tchaikovsky and Paderewski, Mahler and Caruso, Rachmaninoff and Godowsky—these are just a few of the ghosts of Carnegie Hall. Even though the hall was completed in 1891, few auditoriums built since then can match its acoustics. We know about the musical events that have been going on all winter in honor of the centennial season, and the gala concert planned for May 5—the hall's official birthdate. But now there's a trove of Carnegie Hall–inspired treats as well, with some of the proceeds benefiting this landmark. Baccarat has enshrined the hall in a crystal paperweight ($270), and Tiffany & Co. has captured it in a hand-painted enameled Battersea box ($175). There are also sterling-silver bookmarks ($28), instrument-embellished bath sheets ($25), and jewelry ($75 and $125). But if you desire a more concrete Carnegie Hall connection, for $3,000 you can have your name inscribed on a dress-circle or balcony seat!
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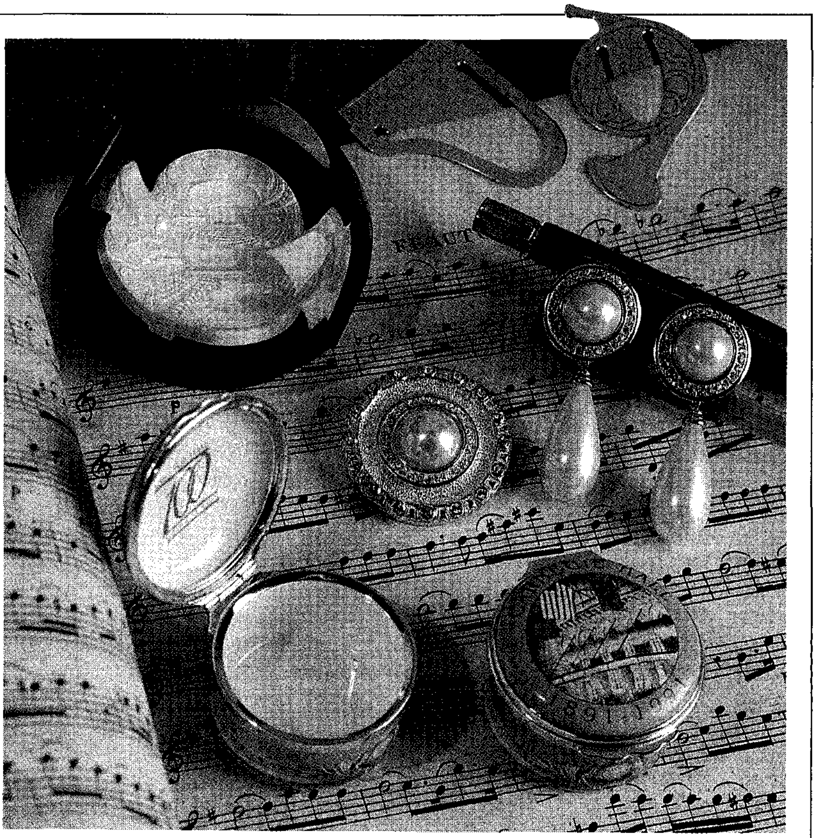

Photographs: top, TOHRU; bottom, Jonathan Gross.

THE CORN IS BLUE

"... At the Mesa Grill, fries and chips tingle with ancho-chili dust. Cilantro pesto, sweet-potato tamale—it all sounds wonderful..."

THE BIG CHILI: *A playful setting for chef Bobby Flay's southwestern flavors.*

IMAGINE GOING TO BED ONE NIGHT YOUR simple, wonderful self and waking up the next morning speaking Urdu. And actually making a living at it. That's chef Bobby Flay's story. Big Apple–born, he'd never even been to the Southwest when he began improvising his own lively riff on its cooking. And now he is wowing us at the whimsical **Mesa Grill,** on a fiercely gentrified stretch of lower Fifth.

Flay was just a rough-cut, restless, redheaded teenager when he "sort of fell into the business." Restaurateur Joe Allen paid his way at the French Culinary Institute, then sent him off to get a job elsewhere because, Allen said, "you've learned all you can here." True, he picked up a few southwestern tricks working for Jonathan Waxman, mostly at Bud's, then at Hulot's, but he found his true peppery persuasion at the Miracle Grill in the funk of the East Village. Urdu.

And what does real-estate developer and onetime politician Jerome Kretchmer know about southwestern cookery? It's Urdu to him too. But over the years, nursing the Gotham Bar & Grill from near-demise to a jumping success, he's kept tasting. And learning. (He's a friend, and I've marveled at his obsession.) Now he's majoring in chilis. And the Mesa Grill team seems to have what New Yorkers want these days: food that is earthy and vibrant (not tortured) in a casual setting.

Waggish, playful, even a bit silly, architect James Biber's design is like a giant toddler's playroom, red laminated cowboys heating up the banquettes, illuminated pickup sticks (nine aimed every which way make a tipsy menorah), and outrageous taxicab-yellow chairs with tomatillo-green cushions. The pierced-aluminum fixtures throw moving dapples of light on Southwest cuisinary tints—chipotle rust, avocado green, papaya gold—joyously run amok on the walls and big, fat Corinthian columns.

Through the soaring kitchen window, you can watch Flay and team in full frenzy, sprinkling confetti of red pepper and bright green chive, scattering matchsticks of jicama—working from a palette of tastes adventurous eaters have fallen in love with: smoked chilis, the citric edge of tomatillo and lime, the blast of pepper heat cooled by pineapple, mango, and papaya, the odd soapiness of cilantro (which I hated up to the moment I became addicted). The heat is held in check (perhaps too much for jalapeñophiles) so as not to overwhelm a chorus of flavors.

Spectacular white-bean-and-roasted-tomato soup, garlic-laced, red-onion-sweet, has a slow-moving peppery afterkick. Lemony sea scallops shimmer on triangles of crisp fried tortilla beside avocado-corn relish. Roasted garlic lurks in a forest of frisée with chorizo and Asiago cheese. For my taste, blue cornmeal makes too rough a coat for salmon cakes, which might be moister, though I'm wild for the pineapple-tomatillo salsa. And the corn dust adds a nice crunch to the good house-baked rolls and, at lunchtime, heroes. Grilled tuna tops a crisp tostada with avocado vinaigrette and black-bean-and-mango salsa. Moist grilled quail nests beside a tangle of greens with roasted beets and barbecued red onion in poblano vinaigrette.

Wimpy shrimp mar a shrimp-and-white-bean taco, and the noontime pasta is dull, but the intense perfumes of the shellfish posole are so intoxicating, the plump scallops so perfect, you won't mind a boring sea critter or two.

Fries and chips tingle with ancho-chili dust. It all sounds wonderful—cilantro pesto, baked sweet potato in tamale or gratin—how to decide between adobo-reddened pork chops and loin lamb chops and grilled swordfish? At dinner, the steak is tender and zesty with good flavor. At lunch, calmer, quieter, the special marinated-pork-tenderloin sandwich with herb-flecked aïoli is a winner, but a burger is toughened by overhandling.

The wine list is short and unabashedly patriotic, reasonable too: a fruity Texas Sauvignon blanc, a good New Paltz Merlot, and bottles that may have made it for the poetry—Wild Horse, Pheasant Ridge. Pastry chef Wayne Brachman's raspberry cup custard, with its crackle top and graham foundation, is fabulous. Save room for apple-pecan pan dowdy with melting biscuit chapeaus and puffed-up raisins so big you'll think they are plums.

Looking for a great $50 dinner? This is it, three courses, wine, tax, and tip included. On a budget? Do what most Mesa Grill customers do—share an appetizer, split dessert, sip a beer. And get your broker to buy futures in chilis and cilantro.

Mesa Grill, 102 Fifth Avenue, near 15th Street (807-7400). Lunch, Monday through Friday noon to 2:15 p.m.; dinner, Monday through Thursday 5:30 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., M.C., V.

Photograph by Peter Freed.

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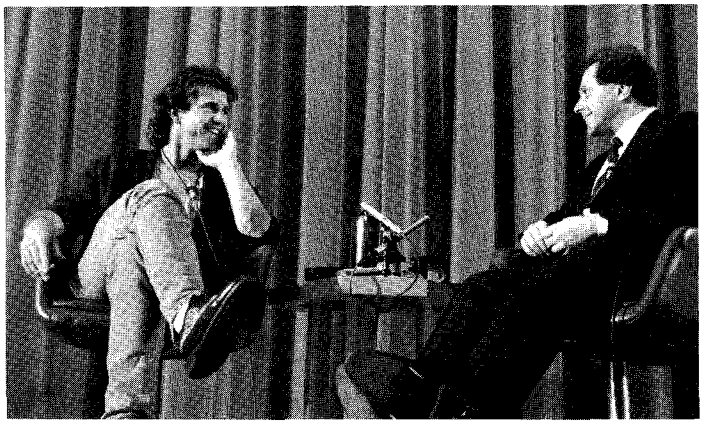

Mel Gibson in conversation with Richard Brown.

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This past Fall, all of New York got a brilliant new **Hamlet.** But only Richard Brown's class got Franco Zeffirelli. Genius. Filmmaker. Raconteur. For two hours he dazzled the class with tales of scheming and skulduggery. It was vintage **Hamlet** . . . but it was **Hamlet** *behind-the-scenes.* The making of the film was as fraught with intrigue and drama as the play itself. The evening was mesmerizing. It was the kind of evening which Richard Brown's students have come to expect.

It began in 1969, with 14 students. It has evolved into a unique experience in adult learning: an exciting adventure blending lectures and discussions, private screenings and in-depth interviews. It's called **The Filmmaker's Series** and it meets at The New School.

The series is the creation of **Richard Brown.** With a perceptive grasp on the subtleties of the filmmakers' art, he has created a unique platform for the great filmmakers of our generation. **Paul Newman** and **Martin Scorsese** visited. So did **Mel Gibson** and **Gregory Peck.** Evenings here range from the rigorously intellectual (with **Richard Dreyfuss**) to the uproariously funny (with **Robin Williams**). At their weekend screenings, this class previewed the most important films of this past fall: *Dances With Wolves, Green Card, Hamlet, Havana, Memphis Belle, Misery, Mr. & Mrs. Bridge* and *Reversal of Fortune.* They previewed all of those . . . and a dozen more. In class the writers, directors and stars candidly examined the creative process. They come to explore that delicate thread which connects filmmaker to filmlover. And they come for Richard Brown.

"For many, it is the electricity generated by Brown himself that provides the real charge to the class." *(The New York Times)*

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Our films and guests will be drawn, this Spring, from the following†: *Blue Sky* (**Jessica Lange**), *Bullseye!* (**Roger Moore, Michael Caine**), *Defending Your Life* (**Meryl Streep**) *The Fisher King* (**Robin Williams, Jeff Bridges**), *FX2* (**Brian Dennehy**), *Guilty By Suspicion* (**Robert DeNiro**), *The Hard Way* (**Michael J. Fox, James Woods**), *Little Man Tate* (**Jodie Foster, Dianne Wiest**), *Love Field* (**Michelle Pfeiffer**), *Married To It* (**Ron Silver, Beau Bridges**), *The Marrying Man* (**Alec Baldwin, Kim Basinger**), *Sleeping With The Enemy* (**Julia Roberts**).

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†Essential Legal Disclaimer: Our schedule, in terms of films and guests, is subject to change. See catalog.

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Movies/David Denby

SOMETHING WILDER

"...Jonathan Demme's *The Silence of the Lambs* gives us the kick of uncontrollable perversions, the thrill of broken taboos..."

The Silence of the Lambs, THE SHOCKingly powerful new thriller directed by Jonathan Demme, is paced at the speed of ambition—the desire of its heroine, Clarice Starling (Jodie Foster), a young FBI trainee, to catch a psychotic serial killer and rid herself of private obsessions. If ever there was a movie that felt like the tightening winch of adrenaline, this is it. Yet Demme achieves this emotional velocity without any of the stale, artificial emphasis of routine thrillers. He puts us inside Clarice's determination from the opening shots, and he continues to dramatize her feelings from scene to scene, moment to moment, right to the end. A country-smart, respectful West Virginia young woman, Clarice is strong as a horse but also artless and vulnerable. She is a heroine, and Jodie Foster plays her heroically.

Except for a few scenes of bedraggled Americana—the depressed backyards and rumpled interiors of the small-town South and Midwest—*The Silence of the Lambs* doesn't seem to have much in common with the earlier, affectionate Jonathan Demme pictures (*Citizens Band, Melvin and Howard, Something Wild, Married to the Mob*). Yet this uncharacteristic work may be the most famous movie he will ever make. The material, which Ted Tally has faithfully adapted from Thomas Harris's hard-driving best-seller, is ferocious and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. Demme goes hog-wild with two psychopathic killers, one an unimaginably vicious genius, the other merely rabid and weird. Making his first truly commercial movie, Demme gives us the kick of uncontrollable perversions, the thrill of broken taboos.

Yet one has to take the picture seriously. *The Silence of the Lambs* is neither reassuringly lousy, like a schlock horror film, nor lyrically exuberant and over the top, like mid-period De Palma. It's dangerous and frightening—the more frightening because, along with the kicks, Demme offers a beautiful sense of gravity, a commitment to realism and the authenticity of madness and pain. Whatever Demme's intentions, the mix of near-exploitation and earnestness keeps one off balance. Is the movie pleasurable? Demme is generally in such fine control, and so disdainful of cheap effects, that if *Lambs* doesn't stir up your specific fears (the fear of being eaten or flayed, to be exact), you should find it thrilling. At times, Demme achieves levels of tension that Hitchcock would have been proud of.

A WOMAN OF SUBSTANCE: *Jodie Foster as an FBI agent confronting Anthony Hopkins.*

Photograph by Ken Regan.

Clarice is the daughter of a state trooper who was killed when she was ten. Orphaned (her mother had died earlier), she has made her way through tough times and into the University of Virginia and then the FBI. She has her private demons as well as overwhelming ambition. All of this information is carefully woven in, given to us a little at a time. Foster is not the type to show us everything all at once. Her acting is a disciplined mix of reserve and revelation. Short yet with straight-line, almost aristocratic features, she is both ordinary and elegant. The precise line of her features brings order to the spiritual tumult of lonely, embattled young women.

I thought she was terrific in *The Accused* as the tough-talking, defiant working-class girl who liked to drink and show off and got into serious trouble in a bar one night. She stayed within the character and eventually revealed all of that girl's weakness and pigheaded nerve. Clarice is a much smarter and sturdier person, but she goes one step at a time, persistent, molelike, and Foster never allows any extra or false awareness to spill into the characterization. She remains deferential and self-contained—a natural FBI type—and makes us see the dignity in that kind of temperament. The West Virginia, up-from-white-trash accent is brought off with perfect confidence. Held in close-up in scene after scene, she anchors our responses to the movie, but she doesn't ask for special sympathy. A proud actress.

Clarice, longing for approval, has two substitute daddies—Crawford (Scott Glenn), her mentor and boss at the FBI, who is benevolent but formal and curt, and the unspeakable Dr. Hannibal Lecter (Anthony Hopkins), a serial killer, incarcerated for life, whose specialty is eating parts of his victims. "Hannibal the Cannibal," Clarice says, awestruck, when his name comes up. Crawford sends her to visit Lecter, who is a brilliant psychiatrist, hoping to induce the monster, through contact with an attractive young woman, to help the FBI catch a killer still on the loose—Buffalo Bill, who murders young women and then removes parts of their skin. The gruesomely sportive Lecter has been around before. In an earlier movie, *Manhunter* (1986), directed by Michael Mann and based on Harris's novel *Red Dragon,* Lecter, played that time by Brian

Cox, appeared to be controlling another serial killer from his cell. It's as if nature's more disturbed spirits were naturally in harmony with one another.

Demme gives the genius-creep an exaggerated buildup: The head of the institution in which Lecter is held, played by Anthony Heald, is a silly gloater, and the other prisoners, shrieking and writhing in their cells, seem part of a Times Square freak-out movie, complete with doomy thuds on the soundtrack. The criminally insane may be unpleasant, not to mention scary as hell, but Demme's nuthouse nastiness is borderline cheesy. On the other hand, Lecter does live up to this spectacular noise. Lighted from above, standing at attention, Hopkins, in his first appearance, looks as if he had just got off a spaceship. His hair is close-cropped, his eyes unblinking, his accent neither Anglo nor American but some sort of sickening, insinuating drawl (with perhaps a touch of Lecter's Baltimore) that is Hopkins's own invention.

Virtually every new English actor is hailed as a possible successor to Olivier or some other great man—in Hopkins's case, it was Richard Burton. But actors don't always flourish under such burdens. One neat way of escaping them is to shrug off the mantle of greatness and take a goony role in a commercial movie, preferably American. Jeremy Irons, after some dull, proper fumbling in his early films, has become a fine perverse black comic. Hopkins, who seemed dim and withdrawn in *his* early movie appearances, showed a new blunt and forceful style as roaring Captain Bligh in *The Bounty*. In *The Silence of the Lambs,* Demme must have given him a go-ahead to try anything. Hissing vile, intimate remarks to women, as if he could reach into their underthings from a distance, his Lecter is candid and obscene and horribly intelligent, a spider catching a fly. Hopkins's intonations are very precise. I know there's something dicey about turning insanity into an acting tour de force, but this is a special case. Note the wicked skill with which Hopkins, describing what he drinks with one of his human feasts, draws out the syllables in "Chianti." There's the Devil's own wit in this demonic performance.

We can't laugh off Lecter as we would a standard movie psycho, because he combines primitive, unslakable desires with genuine intellectual power. In Clarice's meetings with him—the emotional center of the movie—she dangerously trades information about herself for what he knows or can figure out about Buffalo Bill. Lecter the psychiatrist dominates people by learning their secrets; he wants knowledge of Clarice, almost in the biblical sense of possession, and she yields herself up to him. Oddly enough, even though he is infinitely threatening, she can talk to him in a way that she never could to the proper Crawford. Since Clarice's relationships with other people remain neutral and professional, the movie leaves us with the upsetting notion that a psychopath can pull truths out of us that we wouldn't give to the sane. Lecter performs a brute therapy on Clarice, drawing out her poison.

Clarice urgently needs Lecter's help because Buffalo Bill has captured another young woman and will probably kill her in a few days. As Crawford and Clarice investigate the case, Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic stalks overweight girls. One of the corpses, parts of her skin removed, lies on a slab in a funeral home, and the sight is less disgusting than immensely depressing as the horrible fate of a sad, heavy teenager waylaid by someone else's bizarre sexual compulsion. Clarice and Crawford, professionals, regard criminal insanity with something like cool acceptance, but we cannot. Lecter, like a Nazi movie villain of the forties, loves art and classical music; Buffalo Bill, who wants a sex-change operation, has a thing about cross-dressing and exotic moths. The movie disturbingly suggests that the violently insane turn to art and aestheticism to fuel their fantasies and prey on the drably sane, who lack the imagination to be anything but victims.

We need to see the corpses, I think, to understand what Clarice has to deal with, yet Demme doesn't shove anything in our faces. A sequence in which Lecter attacks some people and escapes is one of the most frightening things I've ever seen in a movie. The material is shocking enough; Demme doesn't add shock. Here, as elsewhere in the movie, the editing (by Craig McKay) is extraordinary, always taking us ahead in slightly larger jumps than we expect. Yet except for one shot near the end, the horrors of the scene are brought off with, well, taste. I do object, however, to the handling of Buffalo Bill (Ted Levine), who shrieks and does revolting things to himself. And certainly the explanation of Buffalo Bill's compulsions could be a lot clearer. Some people might take him for an ordinary gay man who got carried away: The movie runs the risk of arousing fear and hatred of homosexuals. As I've said, *The Silence of the Lambs* is not an innocent work.

If a director approaches this kind of horror thriller with serious intent, the awkward question then arises: Why do it at all? Why not choose more distinguished material? Apart from the commercial reason (after a dozen or so movies, Demme probably needs a hit), the answer remains what it's always been. Using such outrageous material, a director can rouse an audience in a way that he's always dreamed of. *The Silence of the Lambs* is the most exciting thriller in years. ■

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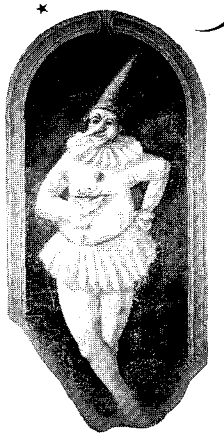

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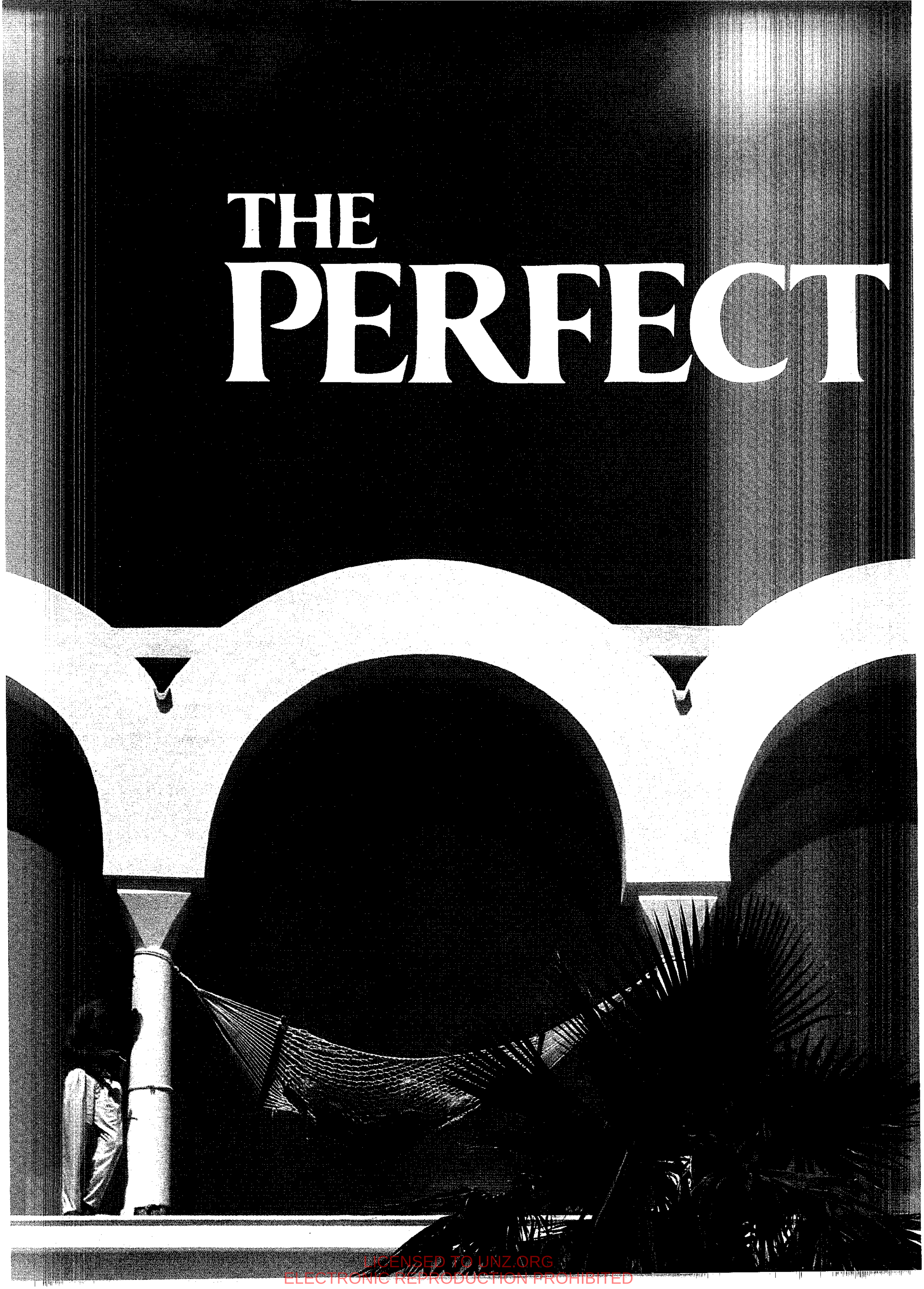

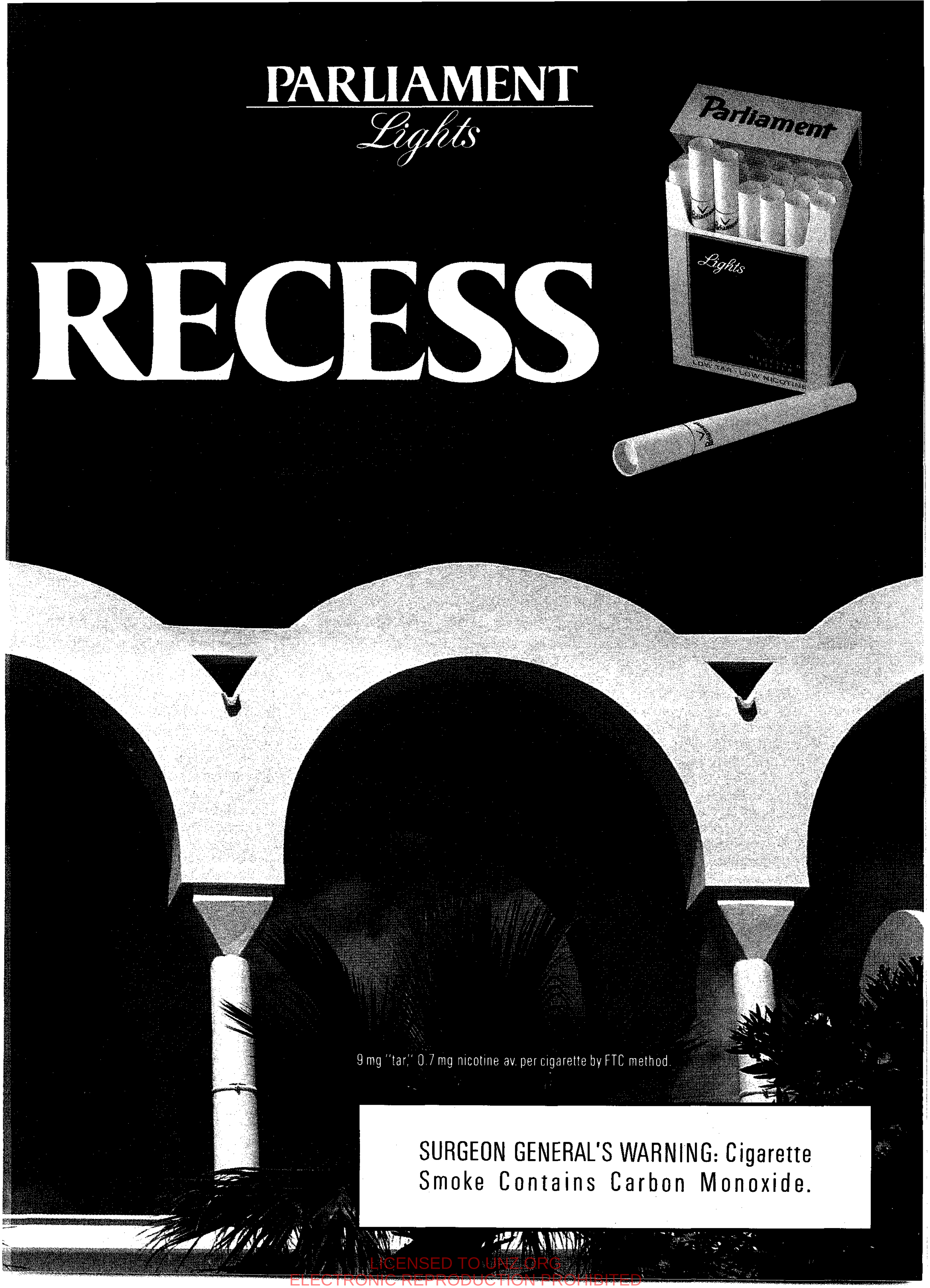
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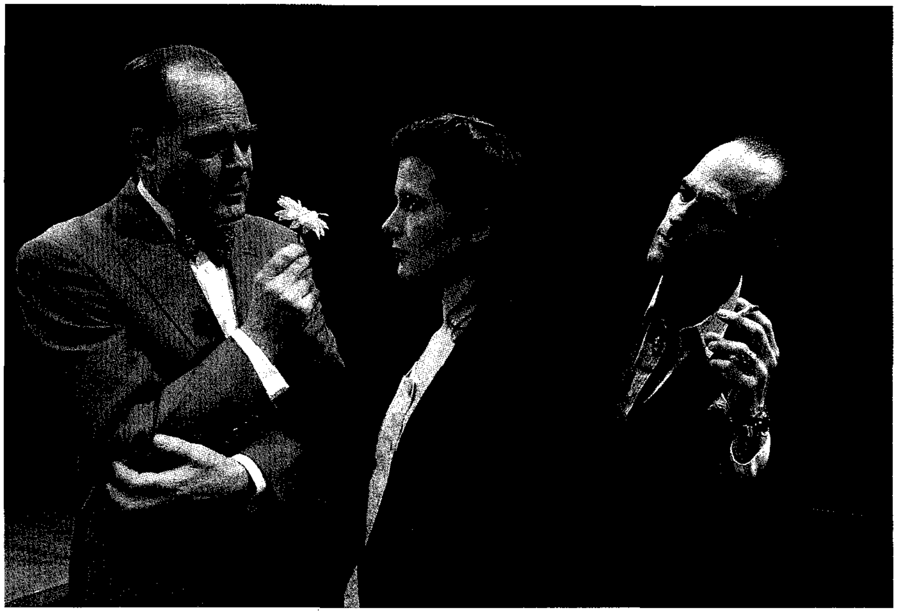
THE POET AS POLICEWOMAN

"...In *Earth and Sky,* what ought to be a racy, grubby, realistic Chicago turns into a dying echo of Fritz Lang's *Metropolis*..."



MURDER CHICAGO-STYLE: *Thompson, Van Dyck, and Kandel at the Second Stage.*

Earth and Sky, THE RATHER ATYPICAL OFfering at the Second Stage, would make a perfectly acceptable television mystery of the kind its author, Douglas Post, has written before. But the distance between adequate TV fare and good theater is greater than that between earth and sky—more like that between Heaven and Hell.

This is the story of Sara McKeon, Chicago poetess and librarian, who met David Ames, a troubled and somewhat mysterious stranger, one summer evening, took him home and bedded him that very night. (Is there no fear of AIDS in Chicago?) They've had eight blissful weeks together when, very late one night, he calls from the restaurant he runs and owns to tell her not to wait up for him: An ex-girlfriend has slashed her wrists and, desperate, needs his help. Sara is understanding. Next day, the police inform her that David is dead, shot through the head from behind. The killer, apparently, was the now missing cook of a seedy bar-eatery. David himself, Detective H. E. Weber insists, was a shady, unsavory character.

Sara is heartbroken and refuses to believe that the man with whom she was lyrically happy could have had a criminal past. With that mixture of idealism, naïveté, and fearlessness characteristic of poets, though not of librarians, she decides to investigate what really happened. She proves to be an intrepid and ingenious sleuth (could Louise Glück, Sharon Olds, or Carolyn Forché have managed this?), careless of her own safety, and a great worry to Detective Weber, who, though married, seems to be falling for her and wants to protect her—in ways that, like other things here, are implausible.

It would be unfair to give away more of the plot, which is not all that suspenseful in any case: I who am one of the worst guessers of the identity of the culprit had very little trouble with this one. True, with today's theatrical economics, there must be far fewer suspects, or even red herrings, in a play than in a TV movie, making divination that much easier.

Furthermore, the Second Stage, tiny and with few facilities for elaborate technical effects, is the wrong place for such a play. And William Barclay's attempt at a unit set (where even the best might not suffice) is unfortunate. What ought to be a racy, grubby, realistic Chicago turns into a dying echo of Fritz Lang's Expressionist spectacular, *Metropolis*—or else a Louise Nevelson theme park—and subverts credibility. There is, however, one brilliant space-saving touch: The way a footlocker hydraulically transforms itself into a bar counter and back again may just be the most arresting element of this production.

André Ernotte has staged *Earth and Sky* swiftly and tidily, but he has cast it badly or been stuck with poor actors. The New York theater is full of good performers, and the one thing we can usually count on is the acting—well, some of the acting. Here, however, in a cast of nine, no one is good, and some are atrocious. Billy Hart, the owner-bartender of the cheap dive, was not, it seems, conceived as a black but could be played by one, although one less mannered, unspontaneous, and arch than Michael Genet. And Lisa Beth Miller's attempts at sultry sexiness never get beyond what soap and water could put an easy end to.

The Asian-American Ron Nakahara is cast, to put it mildly, against type as the Polish-American Sergeant Al Kersnowski, but at least manages to give nothing worse than a routine performance. Lisa Arrindell, a black nonactress, is hardly the Hungarian-American Joyce Lazlo; recently graduated from Juilliard, she should not, in my view, have even been admitted. As the most suave of the villains, Evan Thompson lacks menace; as the creepiest of them, Paul Kandel is too much of a caricature, though mildly amusing. The biggest problem, however, is with the leads.

As Weber, Justin Deas tries hard to convince us that he is a tough cop but comes across as an over-age white-bread juvenile attempting to fill a role two sizes too big for him. Ted Marcoux, as David, is one of your self-absorbed actors who play into their chins, their navels, the tips of their shoes—anywhere but into the theater. Finally, there is Jennifer Van Dyck as our poetic heroine ("earth and sky" is part of a paean she elicits from her restaurateur-lover), who seems to confuse acting with hyperventilating. Women poets, God knows, can be plain enough, but this Sara, who so charms and attracts onstage men, ought to be able to do some such thing for the rest of us. And she and Marcoux do not really look right together—in size, in age, in personality; there is no visual harmony, no physical rapport.

To prove his artiness, the playwright has the play proper moving forward but the flashbacks (Sara's memories of David) going backward in time, *Betrayal*-fashion, allowing the play to peter out in two separate but equal directions. ▬

Photograph by Susan Cook.

Art/Kay Larson

RITES OF SPRING

"...As the tide gathers in the Soviet Union, we can believe that the Malevich exhibition is literally a once-in-a-lifetime event..."

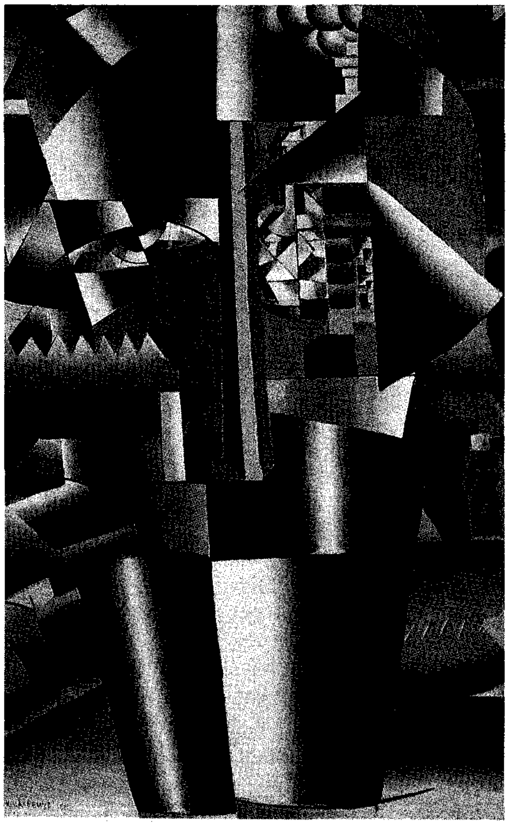
NO SOVIET ARTIST SOARED HIGHER OR HIT bottom harder than **Kazimir Malevich,** inventor of the geometric-abstract movement Suprematism. In great paintings like the Museum of Modern Art's *White Square on White* (1918)—the blue-white square tilting precariously on a palest-lemon ground—Malevich summed up the purist position for the oncoming century, proclaiming the optimism of Soviet artist-experimentalists after the 1917 Revolution. Everything was possible—but only for a decade. In the twenties, pressured into recantation, Malevich became a martyr to the vanguard's dashed hopes.

"A remarkable man of complex destiny" is Mikhail Gorbachev's accurate assessment of Malevich in a letter that introduces the catalogue of the show at the Metropolitan. Gorbachev should know. Some of that terrible destiny seems about to recur, sweeping Soviet leaders along with it and raising again those complicated questions about apparatchik complicity with Stalinism.

The Malevich show is a triumph of the Soviet spring: Much of this work left the U.S.S.R. for the first time in 1988–1989, in a joint Soviet-Dutch show (organized by the State Russian Museum, the Tretiakov Gallery, and the Stedelijk Museum in Amsterdam). That show was the inspiration for this one, which has an equally complicated parentage: the National Gallery, the Met, and the Armand Hammer Museum, collaborating with Soviet museums. Curator Angelica Zander Rudenstine has mixed Soviet works with key American and European loans. *White Square on White,* for instance, hangs with two other all-white Suprematist compositions from the Stedelijk—virtually for the first time.

But as the tide gathers in the Soviet Union, we can believe that this exhibition is literally a once-in-a-lifetime event. That's both joyous and heartbreaking. Now, at last, the whole of Malevich's career stretches before us. What we see is an artist of uncommon ability, leaping in monumental strides toward a bold future. Art, he felt, was free in its essence, a drift of pure thought toward its highest limits. When he learned otherwise, his confusion and misery were immense. His last years raise the mystery of the Soviet people, who lived through the birth and death of possibilities in the twenties with perhaps more earnest compliance than Westerners can quite fathom, and who, it seems, are about to make similar choices.

As a child, Malevich taught himself to paint. The same independent, anti-academic spirit brought him to Impressionism, a sign of the new willingness of Russian society to forgo its traditional isolation. Though he slightly misunderstood Impressionism, his misunderstanding improved on it—a pattern throughout his life. Some of the tiniest pictures are careful blizzards of pigment that go so far beyond pretty scenery they nearly qualify as early Abstract Expressionism.



STYLIST: Perfected Portrait of I. V. Kliun.

Malevich soaked up other influences dizzyingly fast—without leaving Russia until 1927, amazingly. He had a Symbolist phase in 1907. By 1911 he was busy synthesizing Cézanne and Matisse into something purely his. These are fine pictures in their own right, original and brave—and at the same time very Russian, in their bold cast of mind, strong colors, and peasant subjects. Sometimes the figures are almost dancelike, as though Malevich had seen a new kind of portrait in Matisse's *The Dance.* A mere year later, the peasants have become Léger-like figures in a landscape of colored tubes and circles. The next year, 1913, Malevich plunged into his own version of Cubism.

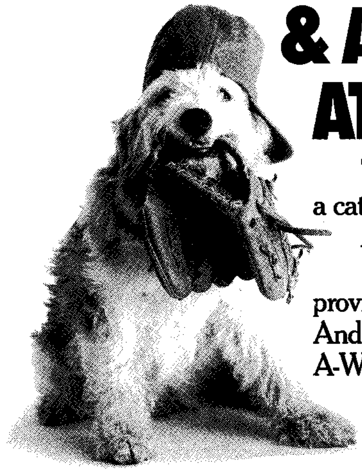
His contact with Léger may have been through black-and-white photographs. Matisse's great *Dance* and *Music* were finished in 1910, and shipped to the Russian collector Sergei Shchukin's Cézanne-filled parlor, where Malevich undoubtedly saw them.

He was certainly no slow learner. In fact, he seems to have had a kind of X-ray vision that could bring the essence of a style to its logical conclusion. His Cubist pictures had already understood the decorative possibilities of Synthetic Cubism in 1913 just as Picasso and Braque were in the midst of inventing it. What had started as a tough intellectual adventure became, in Malevich's hands, a robust experience.

Typically, a year later he was on to something else. Perhaps the key moment of the exhibition is a set of three paintings—from the Modern, the Stedelijk, and a private Soviet collection, assembled here for the first time—in which the broken planes of Synthetic Cubism are penetrated by floating rectangles of pure pastel color: pale rose, light yellow, blue, black. The Suprematist future sailed in on planes of tinted glass.

In the Suprematist paintings, Malevich created flying ballistic colors in dynamic aerial imbalance, pictures like nothing the world had ever seen. In Europe, Kandinsky had just found abstraction; Mondrian was not there yet. This new, pure planar landscape came not from nature but from the mind itself. Later geometric painting would so thoroughly exhaust this idea with formulas and dogmas that it's vital to remember how sensual and full of painterly touch are Malevich's abstrac-

Photograph courtesy of the State Russian Museum, Leningrad.



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tions. *White Square on White* is a romantic picture. So is the black square in a white ground that became Malevich's emblem. The humanity in these paintings comes from the resistance of the edges to regularity, their insistence on being unpredictable and buoyant. If you want, you can find a metaphor here for the artist himself.

Many of the Suprematist pictures have met an unknown fate. In the decade before he died, Malevich didn't fare so well, either. Revealingly, his first trouble came from the academic painters, who had enough political clout to destroy the vanguardists. If you want another metaphor, you can ask yourself whether Stalin didn't ride on the shoulders of the masses. By the time the bureaucrats got going, repression had already found its constituency.

Before Malevich abandoned Suprematism, however, his futuristic X-ray vision proved remarkably prolific: He applied abstract form to fabric design. He drew imaginary interplanetary dwellings that he called "planits"—prototypes of an International Style yet to be born—and constructed models of Suprematist three-dimensional form, the "Arkhitektons." He set abstract ideas in motion in *Victory Over the Sun,* one of the first examples of performance art. His tragedy was, perhaps, that he was too far ahead of history—especially of social history.

Forced out of Suprematism, Malevich revised the rough peasant forms he had created in 1912 into elemental figures advanced enough to remind you of Modigliani and De Chirico, or Matisse's monumentally simple Moroccan women. Even here, Malevich seems to try to accommodate himself to yet another abstraction, this one socialist. These are compromises, but they are not capitulations.

In 1926, Malevich was expelled from his institute teaching job: Four years later, he ended up in prison. The nadir was near. The pictures in the final room flail wildly. But even toward the end, he took the unpredictable path. The last three paintings are realistic portraits—if you look at the faces—of Malevich, his wife, and a promiment art critic. Yet everyone is dressed in bizarre, vaguely Sienese costumes, like wise fools who know folly at close hand. Each of these canvases is signed with a black square inside a white one—the artist registering his true identity.

Will history repeat itself? The Moscow spring has transformed nearly every great exhibition of this season, including Titian and Van Dyck. Soviet museums have lent the Met a small, warm show by the German Romantic Caspar David Friedrich. This week, MOMA brings in Malevich's great compatriot Liubov Popova. Next year, the Modern plans a phenomenal Matisse show with vital works from Soviet collections, possibly including *The Dance.* God help us all. (Fifth Avenue at 82nd Street; through March 24.) ■

Television/John Leonard

FUN WITH BLANCHE AND JANE

"...Lynn Redgrave, out of bondage to her Weight Watchers commercials, steals *Baby Jane.* Vanessa is all over TV next week..."

BABES IN B-MOVIE LAND: *Lynn and Vanessa in* What Ever Happened to Baby Jane?

SUE ME, BUT I THINK THE TELEVISION remake of **What Ever Happened to Baby Jane?** (Sunday, February 17; 9 to 11 P.M.; ABC) is better than the 1962 Hollywood original. We don't get the dead parakeet—we get, instead, in living color, a dead dog, complete with leash—but Brian Taggert's screenplay is more comprehensible than Lukas Heller's was, and David Greene directs with just as much prurient avidity for middling camp and Petit Guignol as Robert Aldrich did. And besides, there are the Redgraves, Lynn and Vanessa.

It seems to me that the vulgar thrill of the Joan Crawford–Bette Davis *Baby Jane* derived at least in part from our imagining the two actresses hating each other for their competing stardoms and hating themselves for getting old. They slummed to their claques. The real-life sibling rivalry of the Redgrave sisters makes for a very different, and much more interesting, subtext.

Vanessa is all over television next week (see below), but it's Lynn, out of bondage to her Weight Watchers commercials, who steals *Baby Jane.* Lynn *is* Baby Jane, the child star and psycho nursemaid who had to grow up watching her sister, Blanche, get all the raves for the important movies, who may or may not have been responsible for the car crash that crippled Blanche, who spent some time in the loony bin and hopes to make a comeback on a trail of dead bodies, sharp instruments, and empty vodka bottles.

As Blanche, all Vanessa has to do is look like the high priestess of some Druidic cult and—as she trundles up the mansion stairs in her customized chair lift, or is bound and gagged in her bedroom, or is buried up to her neck in sand on the Venice, California, beach—writhe a lot in white chiffon. This gives her plenty of time to think of what she'll say when CNN asks her about Iraq. Whereas Lynn, as Baby Jane, gets to impersonate not only Bette Davis but, if I'm not mistaken, Bette Midler, not to mention Lily Tomlin's Edith Ann. Tinkling a piano, clutching a doll, putting on war paint, bouncing and flouncing with her ponytails like bat wings, she is, at once, the Bad Seed and the Wicked Witch, Lolita and Lilith. It's a spectacular performance.

John Glover, as usual, is creepy as Billy Cork, who encourages Baby Jane in her demented comeback. You should see *him* in white chiffon. Their lip-syncing stage show, in fact, before an audience that must have been conscripted from the alien dive in *Star Wars,* is a kind of home porn movie from the zone of dread. Besides the dead dog, there's a worm sandwich. And the great line from 1962—one of the great lines in B-movie history—is just as wonderful in 1991. Baby Jane still says to Blanche, "You mean, all these years we could have been friends?"

THERE'S MORE VANESSA IN **Young Catherine** (Sunday, February 17, and Monday, February 18; 8 to 10 P.M.; TNT), a miniseries about the most famous woman in Russian history back when she was Not So Great. Vanessa plays the Empress Elizabeth, daughter of Peter the (Full-Time) Great and autocratic aunt-in-law of the Prussian-born Catherine, whose name was changed from Sophia. "I imagine nothing," Vanessa tells us. "I *suspect* everything." And we believe her. With her regal cheekbones, she's just as persuasive on TNT as a Russian empress (stealing babies and praying a lot in St. Petersburg before it changed *its* name to Leningrad) as she is on ABC as *Baby Jane*'s Blanche.

Leningrad, where *Young Catherine* was filmed, is terrific as St. Petersburg. Maximilian Schell's not bad as Frederick the Also Great. (His idea of Central Europe is typically Prussian: "from the border of France to the Pacific Ocean!") Christopher Plummer, as Catherine's English confidant, Sir Charles, gets most of the wittier lines ("Paris was worth a Mass. The Empire of Russia is certainly worth an icon or two"). Franco Nero hams it up as the evil count, Vorontsov. Mark Frankel smolders nobly as the good count, Orlov. Marthe Keller is overly earnest as Catherine's mother, Johanna. Reece Dinsdale, as the Grand Duke Peter, is enough to drive any woman into any bed with any other man. There is no mention anywhere in this mini-series of a horse.

The problem with *Young Catherine* is a script (by Chris Bryant) that all but ignores what was, after all, a hectic period of the Russian Enlightenment, and a heroine (as portrayed by Julia Ormond) who seems, however pretty and plucky, still too lightweight to have moved into the Winter Palace, Frenchified the Slavic culture, and become, in the words of our Librarian of Congress, James H. Billington,

Photograph by Craig Sjodin.

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AGAINST THESE VANESSAS, NBC HAS A MINI-series of its own, **Love, Lies and Murder** (Sunday, February 17, and Monday, February 18; 9 to 11 P.M.). This is another adapted-for-television real-life horror story, about a fourteen-year-old (Moira Kelly) who murders her stepmother (Cathryn De Prume) at the instigation of her father (Clancy Brown), who really wants to sleep with the murdered woman's younger sister (Sheryl Lee), none of whom will escape justice, thanks to investigator John Ashton. No reason to watch all four of these hours unless you're a *Twin Peaks* freak and need to see what Laura Palmer and her cousin look like when they aren't dead.

NOR NEED **Fire! Trapped on the 37th Floor** (Monday, February 18; 9 to 11 P.M.; ABC) detain you, unless you're a Fire Department groupie. A 62-story Los Angeles skyscraper spontaneously combusts after dark, requiring Lee Majors and many other yellow helmets to go into action, which they do just in time to save the bacon of Peter Scolari and Lisa Hartman.

LISA HARTMAN, IN FACT, IS HAVING ALMOST as hard a week as Vanessa. Elsewhere on the dial, in a much more interesting TV movie—**Not of This World** (Tuesday, February 12; 9 to 11 P.M.; CBS)—luckless Lisa is a single-mother electrical engineer, building a power plant in a small American town for some nervous Japanese, when everybody's hit by meteors and nothing but A Martinez stands between Lisa and a giant "bio-mechanical" electricity-eating lizardly vacuum-cleaner alien with an appetite for refrigerators, pigs, P.R. spin doctors, and Pat Hingle. I loved this lizard, from the same Rambaldi Enterprises workshop that gave us E.T. and those mothers in *Alien.*

BETTER YET IS A MADE-FOR-CABLE MOVIE, **Tagget** (Thursday, February 14; 9 to 11 P.M.; USA), in which Daniel J. Travanti wakes up one morning years after the war to remember that the CIA had something ulterior to do with the tortures inflicted on him by the North Vietnamese, which left him crippled of body and haunted in dreams. With the help of a KGB agent (William Sadler), he goes all the way to Hong Kong to avenge himself. You'll have to suspend a disbelief the size of the Oakland Bay Bridge to buy a CIA–British intelligence plot, financed by Japanese bankers, to destabilize China with Tiananmen Square–like massacres, but Peter S. Fischer, Richard T. Heffron, and Janis Diamond have conspired at a crackerjack script, Heffron directs with pizzazz, and Travanti is dangerous indeed down these mean hill streets. ■

Dance/Tobi Tobias

POSSESSED

> "...Feld will explore a choreographic problem doggedly in one ballet after another, oblivious to the audience's need for variety..."

ELIOT FELD IS AN OBSESSIVE. ABSORBED IN A particular step or having devised a movement phrase that fascinates him, he'll repeat it, with only the most obvious variations, until the viewer is bludgeoned into near-unconsciousness. Similarly, having interested himself in a choreographic problem—often one proposed by the music of a particular composer or by a musical genre—he'll explore it doggedly in one ballet after another, oblivious to the audience's need for variety. His new *Common Ground,* given its premiere in the current engagement of **Feld Ballets/NY** at the Joyce Theater, suffers from both these compulsions.

MASS MOVEMENT: *Eliot Feld's* Common Ground*—an inquiring intelligence at work.*

Feld still has not abandoned his immersion in Steve Reich, whose work only underscores Feld's propensity to drum away at a single point. *Common Ground,* however, belongs to what looks to be the beginning of a Bach-family cycle. Set to six ill-linked sections of the "Brandenburg" Concerti, it continues the choreographer's grappling with issues proposed in his 1990 *Contra Pose.* It even has that morbid duet in which the joining of man and woman spells out captivity.

The new piece begins unfortunately—with a series of spastic, angular arm gestures that have an air of cuteness about them. (Cuteness is Feld's venial failing; he likes his ballerinas coiffed with fluffy bangs.) Intentionally or not, the archness of these gestures and their manner of delivery convey a patronizing message: "Bach isn't difficult; he's *fun!*" In another section, the central phrase is expansive and luxuriant: The women use their hands to draw an undulating line across their faces, then let the lazy, sensuous curve descend to the torso and pelvis, so the group eventually looks like a harem of Scheherazades. In neither instance, however, do we want to see the same thing or its close relation so damned many times; it's like listening to the time signal.

The architectural question Feld is tackling in this ballet is more interesting. Having created the greater part of his work for a smallish company of soloists in theaters of intimate proportions, he now appears to be asking himself how one can deal with increased numbers of dancers, with that formidable, faceless machine the corps de ballet. The Petipa solution of hierarchical deployment and complex geometric patterning doesn't seem to inspire him. Instead, in *Common Ground,* he deals with a largish, anonymous ensemble as a mass, in the manner of Nijinska in *Les Noces* (one of the few non-Feld ballets his company has incorporated into its repertoire). The effect Feld achieves is rather too shallow, perhaps because of the dimensions of the Joyce stage. It relies too heavily on entrances and exits of the phalanxes, and it never accumulates any weight. Nevertheless, one can see the inquiring intelligence in the attempt, and that is to be praised.

Feld can be equally obsessive about a single female dancer. Buffy Miller has been the object of his attention in the past several years, and he has created another extended solo for her this season. Last year it was *Kore,* which proposed her, at taxing and undue length, as a sort of Greek nymph(et); this year it is *Ion* (to Reich's *Electric Counterpoint*), which dresses her—in blood red—like a fatal attraction and presents her as a kind of orgasmic dervish. Her fifteen-minute marathon opens with mudralike arm motions and horizontal paths, then progresses after eons to a rooted placement featuring splayed legs and spasms; reiteration makes the few, simple actions no more compelling than they were to begin with.

Miller does not have the infinite or subtle variety of temperament to hold the stage, alone, at such length, especially with such minimal material. She is a competent dancer of piquant physical charm; with her rounded fleshiness and pastel sweetness, she might have stepped out of a Boucher picture. It's hard to understand her hold, as an artist, on Feld's imagination, but the situation looks like the junior-high-school version of George Balanchine and Suzanne Farrell.

THE TORONTO-BASED **Desrosiers Dance Theatre** has just been at the City Center with a full-evening event called *Incognito,* which Robert Desrosiers, credited with its "conception and choreography," has had the effrontery to dedicate to his parents. It begins with a highly mannered family dinner at which, midway through the soup, the son (played by Desrosiers himself and called—talk about Awful Warnings—the Central Character) delivers a scream announcing his psychotic break. He then leads us into the world of his hallucinations, is imprisoned by equally mad medics (a sophomorically silly and bloodthirsty lot), and journeys through mental disintegration into a universe of celestial peace. By the end, *I* felt lobotomized.

What Desrosiers offers is not dance but

Photograph by Beatriz Schiller.

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a theater of disjunctive spectacle. His most striking inventions are nonhuman creatures, such as an emphatically furry-legged scorpion with a dazzling jeweled back. He scores vividly, if obviously, with inanimate objects, too: a Brobdingnagian dollhouse that tips on its nonexistent foundation and sails portentously cross-stage, windows alight; a freestanding door whose lintel suddenly spurts real flames; a madman's cell of antiseptic-white tile and crazily reflecting metal; and great swags of fabric that spill intermittently from the flies like acts of God.

Desrosiers's chief inspiration appears to come from painting, particularly the work of Bosch and the Brueghels, where animal, insect, and human forms join to make monsters. Surrealism is duly represented, in items such as a Daliesque free-floating eyeball. Segueing from painting to literature, Desrosiers conjures up Max Ernst's provocatively eerie erotic imagery and then has the Kafka of *Metamorphosis* jostling the Lewis Carroll of white rabbits and skewed proportions.

In all of this display, structure (the ordering and the building-to-climaxes that are central to theater) is conspicuously absent. So is affective poetry, the very thing one might assume Desrosiers is after: atmosphere that is profoundly sensed though it may remain largely inexplicable and indescribable, the leaps of logic that transcend the limits of ordinary thought. The most paltry of one's dreams has more resonance than Desrosiers's conscious carryings-on, and any small child could imagine rings around him.

Neither does this so-called choreographer make any meaningful use of movement. His dance language borrows from a handful of genres and commits itself to none. Acrobatics is a prime source, as are classical ballet and the Graham technique. The brazen co-opting of the last is common enough, but Desrosiers goes a step further and pillages the Graham repertory to ridiculous ends. In his gloss on the elegantly and tellingly metaphoric *Errand Into the Maze,* he ignores the fact that the minotaur is a *symbol* of fear (fear of sex, Graham suggests, but she astutely leaves the matter open to wider and individual interpretation). After some preliminary skirmishes, Desrosiers has his heroine copulate, banally and graphically, with the bull.

The indiscriminate conglomeration of movement is executed gauchely by some members of the group, with respectable proficiency by others. But it's telling that in the abstract closing section, where the dancers are "naked" in their gleaming unitards, they all look inept.

Attendance was rather sparse on opening night. Perhaps because of the war, perhaps because of the recession, people are staying at home these days. I wish I had. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

AFTER THE FALL

WHATEVER'S LEFT OF FALL AND HOLIDAY merchandise in women's sizes 2–12, including a mixed bag of famous-maker clothing, shoes, and accessories, is now 75 percent off here. Dresses by Victor Costa, A. J. Bari, and others, were $250–$500, now $62.50–$125; silk and rayon blouses by Giuseppe, Vertigo, and others, were $100–$200, now $29–$39; sportswear by Vertigo, Luciano Tempesta, and others, and a selection of cotton-and-Lycra stretch sportswear by Azzura, were $79 to $599 (for a wool-melton blazer with silk trim by Vertigo), now $20–$149; a variety of wool scarves by Perry Ellis, Echo, Adrienne Vittadini, and others, were $30–$74, now $8–$19; and more. M.C., V., checks accepted; all sales final. *Castaneda, 1298 Third Ave., near 74th St. (988-8885); Mon.–Fri. 11 a.m.–8 p.m.; through 2/15.*

MOTHER LODEN

A LIMITED NUMBER OF AUTHENTIC LODEN overcoats are reduced drastically here. Only 30 are available for men in sizes 38–46, and 30 for women in 6–14. They're 80 percent wool and 20 percent alpaca, come in either navy or classic loden green, and are in one style: a leather-buttoned single-breasted full-length hunter's coat with back pleat. Men's sizes, retail $600, here $210; women's sizes, retail $500, here $190. Checks accepted; no credit cards; all sales final. *Giesswein, 499 Seventh Ave., at 37th St., north tower, 23rd floor (629-3260); Tues. 10 a.m.–6:30 p.m. and Wed. and Thurs. 9 a.m.–5 p.m.; 2/12–14.*

INVITATION TO THE DANCEWEAR

THIS FAMOUS DANCEWEAR SHOP IS HOLDING a storewide sale of selected pieces for children ages 4–12, women in sizes up to 16, and men in S to XL. Discounts escalate as the sale progresses: From 2/11 to 2/15, items are 25 percent off; 2/16–2/19, 40 percent off; 2/20–2/22, 60 percent off; 2/23, 75 percent off. Choose from tights, leg warmers, jazz shoes, tap shoes, ballet shoes, unitards, and dance dresses. Also, there will be special discount racks of $5, $6, $7, and $8 discontinued merchandise and one- and few-of-a-kind samples, such as children's and adults' leotards, tights, unitards, and a few one-of-a-kind dance costumes. Labels include Bodiform, San Francisco City Lights, Dance France, Gloria Vanderbilt, Basic Threads, Body Wrappers, Jacques Morét, Vital, Body by Gilda, Soft Touch, Baryshnikov, Capezio, Danskin, Marika, the store's own label, and others. A.E., M.C., V., checks accepted; all sales final. *Taffy's, 1776 Broadway, at 57th St., second floor (586-5140); Mon.–Wed. and Fri. 10 a.m.–6 p.m.; Thurs. till 7 p.m.; and Sat. till 5 p.m.; through 2/23.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

UP AND CUMMERBUND

ABRIANI HAND-TAILORED TUXEDOS WITH pleated pants in men's sizes 36–46 short, 36–52 regular, and 40–52 long are reduced here. Wool tuxedos are $249.75 for single-breasted and $259.75 for double-breasted; wool blends are $189.75 and $198.75. Also, for $30, you can buy a formal shirt, cummerbund, tie, and cuff-link-and-stud set. A.E., M.C., V., checks accepted; exchanges possible; alterations extra. *Park Kenny Clothes Corp., 920 Broadway, at 21st St., third floor (477-1948); Mon.–Fri. 9 a.m.–5:30 p.m.; Sat. till 4 p.m.; and Sun. till 3:30 p.m.; through 2/28.*

SOAP'S ON

FINE-FOOD ITEMS AND GIFTS ARE USUALLY discounted here, but for a limited time, they're reduced 30–40 percent further. For example, Woods of Windsor English toiletries for men, were $2.75–$9.50, now $2–$7; Nasturtia scented gifts range from 4 mini-soaps, were $5.50, up to a ribbon-tied gift crate of soap, bath crystals, and potpourri, was $40, now $3.85–$25; and more. C.B., D.C., M.C., V., checks accepted; all sales final. *McLaren & Chase, 875 Washington St., near 14th St. (242-1120); Tues.–Sat. 10 a.m.–7 p.m.; 2/12–16.*

SAFE UNISEX

CASUAL CLOTHING IN COTTON, WOOL, AND rayon, in men's sizes 28–38 and women's 4–12, much of it in unisex styles up to XL, waist sizes 28–38, is on sale here. For example, cotton denim jeans, were $68–$78, now $35; cotton or rayon shirts, were $45–$115, now $20–$45; cotton khaki, olive, and corduroy pants, were $35–$98, now $20–$40; cotton or wool sweaters, were $48–$275, now $20–$100; cotton sweat shirts and sweat pants, S–XL, were $38–$84, now $18–$35; and more. M.C., V., checks accepted; all sales final. *Down Home America, 1367 Third Ave., at 78th St. (861-4200); Mon.–Fri. 11 a.m.–8 p.m. and Sat. till 7 p.m.; through 2/16.*

LET US PRAISE FAMOUS LABELS

PETER ELLIOT IS CLEARING OUT MEN'S AND women's famous-label fall and winter merchandise. For men, dress and sport shirts by Ike Behar, were $90–$155, now $25–$50; Hickey-Freeman suits in sizes 38–40S, 38–46R, and 40–46L, were $700–$1,000, now $100–$300; sport coats by Freedberg of Boston and Country Britches, were $350–$950, now $100–$200; cashmere sweaters by McGeorge, were $1,500, now $300–$500; outerwear by Sawyer of Napa and Timberland, was $975–$1,500, now $200–$500; Luciano Barbera neckties from Italy, were $75–$90, now $25–$40. For women, in sizes 2–12: dresses by Barry Bricken and Nicole Miller, were $350, now $100; jackets by Freedberg of Boston, were $500, now $100; cotton and silk blouses by Gitman Brothers, were $100–$200, now $25–$75; Timberland outerwear, was $500, now $100; Italian handbags and luggage, were $600–$1,200, now $100–$500. A.E., M.C., V.; all sales final. *Peter Elliot, 1383 Third Ave., near 79th St. (570-2300); Mon.–Fri. 11 a.m.–8 p.m. and Sat. 11 a.m.–7 p.m.; through 2/16.*

THERMAL DYNAMICS

ACTIVEWEAR IN WOMEN'S SIZES S–L IS 25 percent off here. For example, polypropylene running tights by Moving Comfort, were $45, now $33.75; Lycra running tights by Hind, were $28.50, now $21.50; Thermax turtlenecks by Kenyon, were $34, now $25.50; aerobicwear and accessories by Analii, San Francisco City Lights, Baryshnikov, Kofe, and Dance Basics includes cotton briefs and tops, leotards, unitards, leggings, and tights in cotton and cotton-and-Lycra blends, were $11.75–$52.50, now $8.80–$39; Speedo nylon-and-Lycra fitness swimwear, sizes 32–40, were $46–$67, now $34.50–$50.25; a wide variety of running and aerobic shoes includes a number of styles by Avia, Reebok, Saucony, Brooks, Ryka, and New Balance, were $49.95–$84.95, now $37.50–$63.75; and more. M.C., V., checks accepted; all sales final. *Women's Workout Gear, N.Y.C., 121 Seventh Ave., at 17th St. (627-1117); Mon.–Fri. 11 a.m.–7 p.m.; Sat. till 6 p.m.; and Sun. 1:30–5:30 p.m.; through 2/24.*

CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Larks on a String* (1969). #2—Through 3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 2/13–14: *Home of the Brave* (1949); *Lost Boundaries* (1949). 2/15–17: *Cabin in the Sky* (1943); *Pinky* (1949). 2/18–19: *The Member of the Wedding* (1952); *A Raisin in the Sun* (1961). #3—*1900* (1977).

2. ESSEX—Grand St. at Essex St. (982-4455). *Home Alone.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Metropolitan.* #2—*Vincent & Theo.* #3—*Meet the Applegates.* #4—*Rosencrantz and Guildenstern Are Dead.* #5—*Too Much Sun.* #6—"The Third Animation Celebration."

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 2/13: *Misery.* Opening 2/14: *The Silence of the Lambs.* #2—*Awakenings.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hamlet.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Neverending Story II.* #2—*L.A. Story.* #3—*Sleeping With the Enemy.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/13: *Mr. Arkadin* (1955); *The Stranger* (1946). 2/14: *October* (1927); *Potemkin* (1925). 2/15–16: *Masculine-Feminine* (1966); *A Married Woman* (1965). 2/17: *Gone With the Wind* (1939). 2/18: *Ministry of Fear* (1944); *The Fallen Idol* (1948). 2/19: *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (1972); *I Never Sang for My Father* (1970).

9. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). *Rikyu.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Grifters.* #2—*The Godfather Part III.* Opening 2/15: *King Ralph.*

11. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing.*

12. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Green Card.* #2—*Reversal of Fortune.* #3—*GoodFellas.* #4—*Cinema Paradiso.* Opening 2/15: *Alligator Eyes.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*L.A. Story.* #2—*The Godfather Part III.* #3—*Queens Logic.* #4—*The Neverending Story II.* #5—*Dances With Wolves.* #6—Through 2/13: *Dances With Wolves.* Opening 2/14: *The Silence of the Lambs.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone.* #2—*Awakenings.* #3—*Kindergarten Cop.* #4—*Once Around.* #5—*Edward Scissorhands.* #6—*Sleeping With the Enemy.* #7—*The Grifters.* #8—*The Grifters.* #9—*The Long Walk Home.* Opening 2/15: *King Ralph.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Popcorn.* #2—*Mermaids.* #3—*Eve of Destruction.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Run.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Grifters.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—Through 2/13: *Mermaids.* Opening 2/14: *The Silence of the Lambs.* #2—*The Neverending Story II.* #3—*The Godfather Part III.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Awakenings.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Hamlet.* #2—*The Field.* #3—*Green Card.* #4—*The Russia House.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone.* #2—*Edward Scissorhands.* Opening 2/15: *King Ralph.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). Through 2/13: *The Godfather Part III.* Opening 2/14: *The Silence of the Lambs.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*L.A. Story.* #2—*The Neverending Story II.* #3—*Popcorn.* #4—*GoodFellas.* #5—*The Grifters.* #6—*Misery.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). Through 2/13: *Flight of the Intruder.* Opening 2/14: *The Godfather Part III.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Eve of Destruction.* **EMBASSY 3—**Through 2/13: *Not Without My Daughter.* Opening 2/14: *Flight of the Intruder.* **EMBASSY 4—***The Russia House.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*White Fang.* #2—*Run.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Meet the Applegates; Hidden Agenda.* #4—*Postcards From the Edge.* #5—*Mermaids.* #6—*Edward Scissorhands.* Opening 2/15: *King Ralph.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Green Card.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Sleeping With the Enemy.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Rosencrantz and Guildenstern are Dead.* **CARNEGIE SCREENING ROOM—***The Long Walk Home.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Run.* #2—*Queens Logic.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Russia House.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Sheltering Sky.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 2/23: "Tribute to Greta Garbo." 2/12–13: *Susan Lenox: Her Fall and Rise* (1931); *As You Desire Me* (1932). 2/14–16: *Camille* (1936); *The Painted Veil* (1934). 2/17–19: *A Woman of Affairs* (1928); *Queen Christina* (1933).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). Through 2/14: *Home Alone.* Opening 2/15: *Perfectly Normal.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Kindergarten Cop.* #2—*Book of Love.* Opening 2/15: *King Ralph.*

53. BARONET—Third Ave. at 59th St. (355-1663). *The Grifters.* **CORONET—***Awakenings.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Vincent & Theo.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Green Card.* **CINEMA II—***Mr. & Mrs. Bridge.* **CINEMA THIRD AVE.—***Reversal of Fortune.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Neverending Story II.* #2—*L.A. Story.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Once Around.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 2/12: *The Russia House.* Opening 2/14: *The Silence of the Lambs.* #2—*The Godfather Part III.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

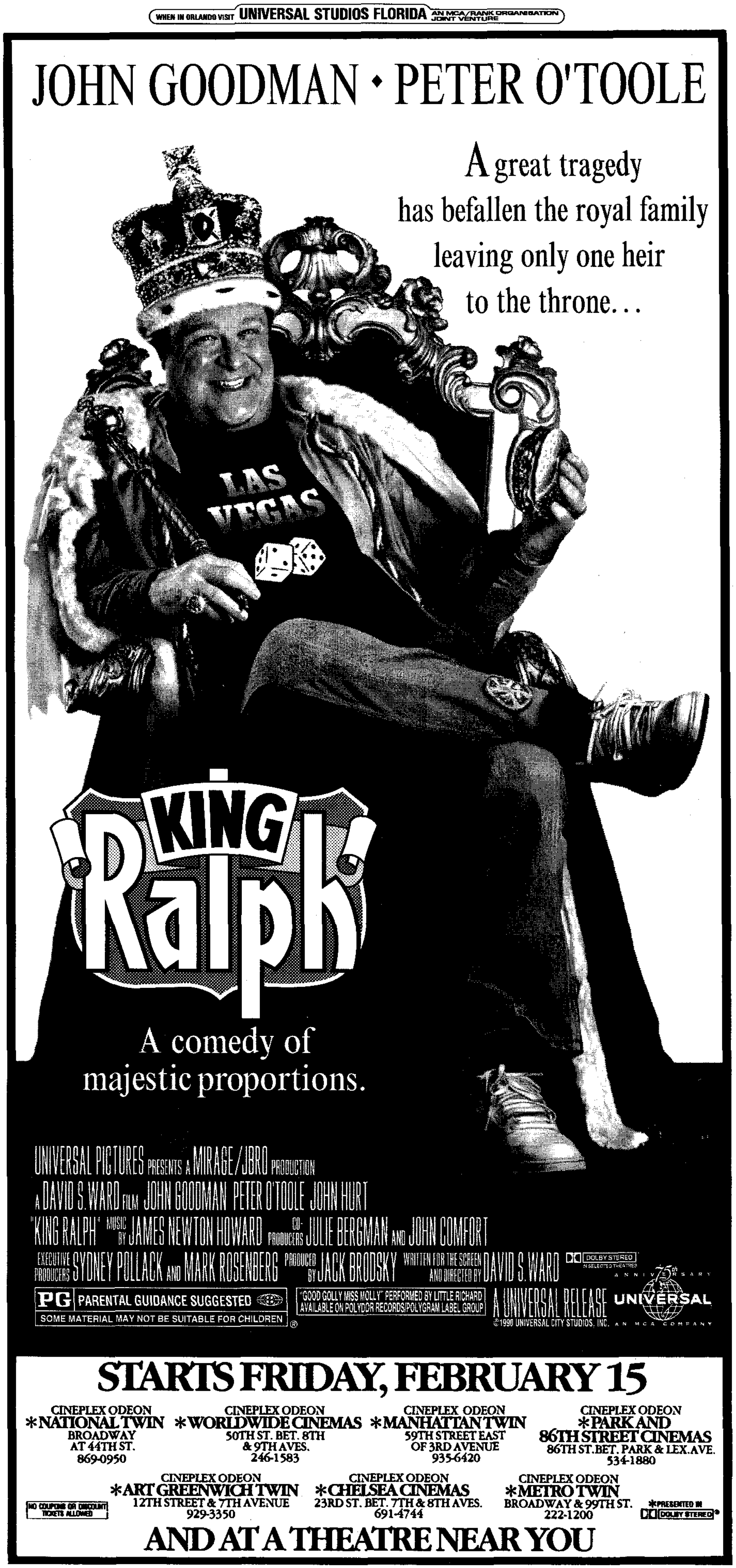
65. UA EAST—First Ave. at 85th St. (249-5100). *The Godfather Part III.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Run.* #2—*Home Alone.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Kindergarten Cop.* #2—*Edward Scissorhands.* Opening 2/15: *King Ralph.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*



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80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Awakenings.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Taxi Blues.* #2—*Ay, Carmela!* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th-68th Sts. (724-3700). *Once Around.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Hamlet.* #2—*Green Card.* #3—*Queens Logic.* #4—*The Godfather Part III.* #5—*The Grifters.* #6—*L.A. Story.* Opening 2/14: *The Silence of the Lambs.*

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Edward Scissorhands.* #2—*Home Alone.* Opening 2/15: *King Ralph.*

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*Run.* #2—*The Neverending Story II.*

91. NOVA—Broadway bet. 147th-148th Sts. (862-5728). #1—*Popcorn.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/3: "From Harlem to Hollywood, Part II: The 1970s New Black Cinema." 2/16 at 2: *Shaft* (1971), dir. Gordon Parks Sr.; at 4: *Superfly* (1972), dir. Gordon Parks Jr. 2/17 at 2: *Car Wash* (1976), dir. Michael Schultz; at 4: *Cooley High* (1975), dir. Michael Schultz.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Ongoing series: "Stan Brakhage: The 80s." 2/13: Four short films by James Broughton; four short films by Jim Spring and Jens Jurgensen; *Photograph 1920* (1990), dir. Ron Myrvik; *Total Rain* (1990), dir. Richard Foreman; *Two Boneheads* (1989), dir. Matthew Harrison. 2/14: "Valentine Benefit for the Theater for the New City: New Artists/New Works." 2/15-16: *Brice Marden* (1977), dir. Edgar B. Howard and Theodore R. Haimes; *Alex Katz Painting* (1979), dir. Rudy Burckhardt; *Sophie's Place* (1988-89), dir. Larry Jordan. 2/16: "Celebration of Lithuania's Independence Day."

BLACK INTERNATIONAL CINEMA—NEW YORK—Brooklyn Union Gas Auditorium—195 Montague St., Brooklyn. Free. 2/13 at 7:30: films by William Greaves: *From These Roots; Frederick Douglass: An American Life; Booker T. Washington: The Life and the Legacy.*

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 2/13 at 12:30, 3:15, 6, & 8:45: *La Vie et Rien d'Autre (Life and Nothing But)* (1989), dir. Bertrand Tavernier, with Philippe Noiret, Sabine Azéma, Pascale Vignal.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 3/5: "Authorized to Surrender: Tony Conrad 1977-90, a Video Retrospective." Tue.-Sat., 1-6.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3-$5. 2/19-20 at 8:30: *The Big Dis,* dir. Gordon Eriksen and John O'Brien.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Black History Month"; "Constructing the Future: Early Soviet Cinema."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. 2/15: "Group Program: 1990 Films." 2/16-24: "Re: Japan." 2/16: films by Yasunori Yamamoto.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.-Sat. at 12:15, Tue. at 5:30. 2/12-16, 2/19-23: Whoopi Goldberg.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Hard, Fast, and Beautiful: Ida Lupino, Filmmaker and Actress"; "Jon Jost: American Independent." 2/14 at 2:30: *Road House* (1948), dir. Jean Negulesco, with Ida Lupino, Richard Widmark, Celeste Holm; at 3 and 6: *Slaves of the System* (1990), dir. Kaisa Rastimo; *And That's a Fact* (1990), dir. Markku Honkanen; at 6: *Private Hell 36* (1954), dir. Don Siegel (written by Ida Lupino), with Lupino, Steve Cochran, Howard Duff. 2/15 at 2:30: *Ladies in Retirement* (1941), dir. Charles Vidor, with Ida Lupino, Louis Hayward, Evelyn Keyes; at 3: *Nightshift* (1980), dir. Robina Rose; at 6: *The Man I Love* (1946), dir. Raoul Walsh, with Ida Lupino, Robert Alda, Bruce Bennett; also at 6: *Sure Fire* (1990), dir. Jon Jost. 2/16 at 11:15 a.m.: "Family Films: Films About Filmmaking"; at 2: *Deep Valley* (1947), dir. Jean Negulesco, with Ida Lupino, Dane Clark, Wayne Morris; at 2:30: *Sure Fire* (see 2/15); at 5: *On Dangerous Ground* (1952), dir. Nicholas Ray, with Ida Lupino, Robert Ryan, Ward Bond; also at 5: short films by Jon Jost. 2/17 at 2: *While the City Sleeps* (1956), dir. Fritz Lang, with Dana Andrews, Ida Lupino, Vincent Price; at 2:30: *Il Grido* (1957), dir. Michelangelo Antonioni; at 5: *Ladies in Retirement* (see 2/15); also at 5: *Rembrandt Laughing* (1988), dir. Jon Jost. 2/18 at 2: *Deep Valley* (see 2/16); at 2:30 and 5: short films by Jon Jost; also at 5: *The Man I Love* (see 2/15). 2/19 at 2:30: *On Dangerous Ground* (see 2/16); at 3 and 6: *Road of Life* (1979), dir. Nelson Pereira dos Santos; also at 6: *The Big Knife* (1955), dir. Robert Aldrich, with Jack Palance, Ida Lupino, Rod Steiger.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 2/13-14: *Henry and June* (1990), dir. Philip Kaufman, with Fred Ward, Uma Thurman, Maria de Medeiros. 2/15-19: "The Third Animation Celebration."

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 2/14 at noon: *Happy Mother's Day* (1963); *Ku Klux Klan: The Invisible Empire* (1965); and *Chief* (1969), all directed by Richard Leacock. 2/19 at noon: *Go Tell It on the Mountain* (1984), dir. Stan Lathan; at 2:30: *Princess Tam Tam* (1935), dir. Edmond T. Grenville, with Josephine Baker.

NEW YORK VALENTINE FILM FEST—N.Y.U. Campus, 721 Broadway, Room #006. IA Film Local 644 presents a free weekend of films made in and about New York. 2/16 at 2: *The Muppets Take Manhattan* (1984), dir. Frank Oz; at 3:45: *Cotton Comes to Harlem* (1970), dir. Ossie Davis; at 5:30: *On the Town* (1949), dir. Gene Kelly; at 7:30: *Manhattan* (1979), dir. Woody Allen; at 9:20: *Rosemary's Baby* (1968), dir. Roman Polanski. 2/17 at noon: *A Tree Grows in Brooklyn* (1945), dir. Elia Kazan; at 2:30: *Hester Street* (1975), dir. Joan Micklin Silver; at 4:15: *The Producers* (1968), dir. Mel Brooks; at 6:15: *Dog Day Afternoon* (1975), dir. Sidney Lumet; at 8:45: *After Hours* (1985), dir. Martin Scorsese.

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 2/19 at 8: "La Misma Onda: Latino Film, Video, & Expanded Cinema."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Through 2/14: *Rodrigo D: No Future,* dir. Victor Manuel Gaviria. Tue.-Fri. at 5:30, matinee Sat. & Sun. at 2:30 and 5. Through 2/14: *A Tale of the Wind* (1984-88), dir. Joris Ivens. Nightly except Mon. at 7 & 9; add'l. matinee Sat. & Sun. at 4. 2/15-28: "The African Eye: Highlights of African Filmmaking." 2/15-28: *Touki Bouki* (1973, Senegal). Nightly except Mon. at 9; add'l. matinee Sat. & Sun. at 4. 2/15-17 at 7: *Tilai* (1989). 2/19-21 at 7: *Yeleen* (1987, Mali).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Through 2/17: "The Return of Visual Pleasure." 2/13 at 2: *Surname Viet: Given Name Nam* (1989), dir. Trinh T. Minh-ha. 2/15 at 2: *Martina's Playhouse* (1989), dir. Peggy Ahwesh; *Committed* (1984), dir. Lynne Tillman and Sheila McLaughlin. 2/16 at 2: *A Different Image* (1981), dir. Alile Sharon Larkin; *Cycles* (1989), dir. Zeinabu Irene Davis. 2/17 at 2: (see 2/13).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone.* #2—*Lionheart.* #3—*Popcorn.*

151. AMERICAN QUAD—1450 East Ave. (828-3949). #1—Program unavailable.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Kindergarten Cop.* #2—*Eve of Destruction.* #3—*Lionheart.* #4—*The Godfather Part III.* #5—*Home Alone.* #6—*Awakenings.* #7—*Sleeping With the Enemy.* #8—*Run.* #9—*Once Around; Hamlet.* Beg. 2/14: *The Silence of the Lambs.*

153. DALE—189 W. 231st St. (884-5300). #1—Program unavailable.

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Home Alone.* #2—Through 2/13: *Awakenings.* Beg. 2/14: *The Silence of the Lambs.* #3—*The Neverending Story II.* #4—*L.A. Story.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 2/14: *Run.* Beg. 2/15: *Home Alone.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Popcorn.* #2—*Lionheart.* #3—*Sleeping With the Enemy.* #4—*The Neverending Story II.*

158. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program unavailable.

159. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program unavailable.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Neverending Story II.* #2—*L.A. Story.* #3—*Sleeping With the Enemy.* #4—*Once Around.* #5—*Edward Scissorhands.* #6—*Eve of Destruction.* #7—*Run.* #8—*Home Alone.* #9—*Kindergarten Cop; White Fang.* #10—*Popcorn; The Godfather Part III.* #11—*Meet the Applegates; Misery.* #12—*The Grifters; Lionheart.* #13—*Look Who's Talking Too; Not Without My Daughter.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Hamlet.* #4—*Dances With Wolves.* #5—*Green Card.* #6—*Once Around.* #7—*Awakenings.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 2/13: *Mermaids.* Beg. 2/14: *The Silence of the Lambs.* #2—*Alice.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Neverending Story II.* #2—*Sleeping With the Enemy.* #3—*Home Alone.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Awakenings.* #2—*The Grifters.* #3—*The Neverending Story II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Popcorn.* #2—*The Neverending Story II.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*The Neverending Story II.* #2—Through 2/14: *Popcorn.* Beg. 2/15: *Nothing But Trouble.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*L.A. Story.* #2—*The Neverending Story II.* #3—*Run.* #4—*The Godfather Part III.* #5—*The Grifters; Kindergarten Cop.* Beg. 2/14: *The Silence of the Lambs.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*Popcorn.* #4—*White Fang; Eve of Destruction.*

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212. KENT—1170 Coney Island Ave. (338-3371). #1—Program unavailable.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Once Around*. #2—*Hamlet*. #3—*Kindergarten Cop*. #4—*Sleeping With the Enemy*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Awakenings*. #2—*The Neverending Story II*. #3—*The Godfather Part III*. #4—*The Grifters*. #5—*Home Alone*. Beg. 2/14: *The Silence of the Lambs*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Godfather Part III*. #2—*Green Card*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Godfather Part III*. #2—*Home Alone*. #3—*White Fang; The Grifters*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Sleeping With the Enemy*. #2—*The Neverending Story II*. #3—Through 2/14: *Awakenings*. Beg. 2/15: *King Ralph*. #4—*L.A. Story*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lionheart*. #2—*Home Alone*. #3—*Run*. #4—*Sleeping With the Enemy*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*L.A. Story*. #2—*Once Around*. #3—*Awakenings*. #4—*Sleeping With the Enemy*. #5—Through 2/13: *Kindergarten Cop; The Neverending Story II*. Beg. 2/14: *The Silence of the Lambs*. #6—*The Godfather Part III*. #7—*Home Alone*. #8—*Green Card*. #9—Through 2/14: *Hamlet*. Beg. 2/15: *Nothing But Trouble*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*White Fang*. #2—*The Neverending Story II*. #3—*Popcorn*. #4—*Run*. #5—*Home Alone*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Godfather Part III*. #2—*The Neverending Story II*. #3—*L.A. Story*. #4—*Sleeping With the Enemy*. #5—*Home Alone*. #6—Through 2/14: *Awakenings; Kindergarten Cop*. Beg. 2/15: *King Ralph*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Hamlet*. #2—*White Fang*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves*. #2—Through 2/13: *Awakenings*. Beg. 2/14: *The Silence of the Lambs*. #3—*L.A. Story*. #4—*The Godfather Part III*.

303. CORONA—PLAZA—(639-7722). #1—*Kindergarten Cop*. #2—*Young Guns 2*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*L.A. Story*. #2—*The Godfather Part III*. #3—Through 2/14: *Awakenings*. Beg. 2/15: *King Ralph*. #4—Through 2/13: *Dances With Wolves*. Beg. 2/14: *The Silence of the Lambs*. #5—*Sleeping With the Enemy*. #6—*Home Alone*. #7—*The Neverending Story II*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Not Without My Daughter*. #2—*Book of Love*. #3—*Dances With Wolves*. #4—*The Godfather Part III*.

306. FLUSHING—MAIN STREET—(268-3636). #1—Through 2/14: *Run*. Beg. 2/15: *Nothing But Trouble*. #2—*Awakenings*. #3—*Home Alone*. #4—*Green Card; Hamlet*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Home Alone*. #2—Through 2/14: *Once Around*. Beg. 2/15: *King Ralph*. #3—*Sleeping With the Enemy*. #4—*The Neverending Story II*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Sleeping With the Enemy*. #2—*Alice*.

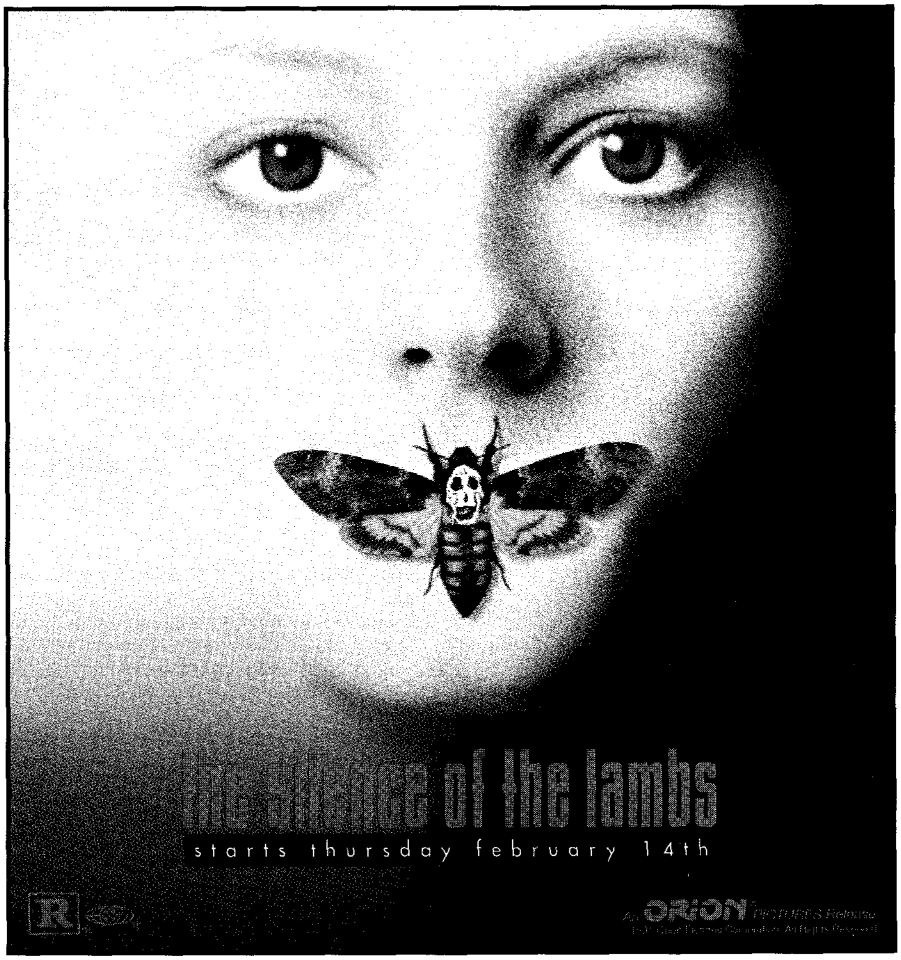
309. FOREST HILLS—CINEMART—(261-2244). #1—*Green Card*. #2—*White Fang*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 2/14: *Once Around*. Beg. 2/15: *Nothing But Trouble*. #2—*Home Alone*. #3—*Awakenings*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Grifters*. #2—*Hamlet*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Alice*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 2/14: *Run; Kindergarten Cop*. Beg. 2/15: *King Ralph*. #2—*Sleeping With the Enemy*. #3—*The Neverending Story II*. #4—*L.A. Story*.



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314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Grifters.* #2—*Not Without My Daughter.* #3—*Book of Love.* #4—*Green Card.* #5—*Dances With Wolves.* Beg. 2/14: *The Silence of the Lambs.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Godfather Part III.* #2—*Awakenings.* #3—*Kindergarten Cop.* #4—*Sleeping With the Enemy.* #5—*Home Alone.* #6—*L.A. Story.* #7—*Once Around.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone.* #2—*Run.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Neverending Story II.* #2—*L.A. Story.* #3—Through 2/13: *The Godfather Part III.* Beg. 2/14: *The Silence of the Lambs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Home Alone.* #2—*The Godfather Part III.* #3—Through 2/14: *Once Around.* Beg. 2/15: *Nothing But Trouble.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*The Neverending Story II.* #4—*Awakenings.* #5—Through 2/14: *Kindergarten Cop.* Beg. 2/15: *King Ralph.* #6—Through 2/13: *Run.*. Beg. 2/14: *The Silence of the Lambs.* #7—Through 2/14: *Lionheart.* Beg. 2/15: *Nothing But Trouble.*

320. REGO PARK—DRAKE—(457-4002). *Edward Scissorhands; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Neverending Story II.* #2—*Awakenings.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Home Alone.* #2—Through 2/14: *Run; Lionheart.* Beg. 2/15: *King Ralph.*

401. NEW DORP—HYLAN—(351-6601). #1—*Sleeping With the Enemy.* #2—Through 2/13: *Awakenings.* Beg. 2/14: *The Silence of the Lambs.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Godfather Part III.* #2—*Awakenings.* #3—*Sleeping With the Enemy.* #4—*L.A. Story.* #5—*Green Card.* #6—*Home Alone.* #7—Through 2/14: *Kindergarten Cop; The Neverending Story II.* Beg. 2/15: *King Ralph.* #8—Through 2/14: *Hamlet.* Beg. 2/15: *Nothing But Trouble.* #9—*Once Around.* #10—Through 2/13: *Dances With Wolves.* Beg. 2/14: *The Silence of the Lambs.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy.* #2—*Home Alone.*

501. BELLMORE—MOVIES—(783-7200). *Green Card.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Awakenings.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Once Around.* #4—*Awakenings.* #5—Through 2/14: *Hamlet.* Beg. 2/15: *King Ralph.* #6—*The Neverending Story II.* #7—Through 2/14: *Kindergarten Cop.* Beg. 2/15: *Nothing But Trouble.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Kindergarten Cop.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Home Alone.* #2—*Alice.* #3—*Awakenings.* #4—*White Fang.* #5—*Sleeping With the Enemy.* #6—*Dances With Wolves.* #7—*L.A. Story.* #8—*Hamlet.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone.* #2—*The Godfather Part III.* #3—*The Russia House.* #4—*Kindergarten Cop; Run.* #5—*The Godfather Part III.* #6—*Awakenings.* Beg. 2/14: *The Silence of the Lambs.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Alice.* #2—*Awakenings.* #3—*The Godfather Part III.*

508. HEWLETT—HEWLETT—(791-6768). *The Neverending Story II.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Alice.* #2—*Home Alone.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Misery.* #2—*Meet the Applegates; Run.* #3—*Popcorn.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery; Not Without My Daughter.* #2—*White Fang; Edward Scissorhands.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*L.A. Story.* #2—*The Grifters.* #3—*The Godfather Part III.* #4—*Book of Love.* #5—*Dances With Wolves.* #6—*Green Card.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—Through 2/13: *Run; Kindergarten Cop.* Beg. 2/14: *The Silence of the Lambs.* #2—*Dances With Wolves.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Home Alone.* #2—*Dances With Wolves.* #3—*Alice.* #4—Through 2/13: *Book of Love.* Beg. 2/14: *The Silence of the Lambs.* #5—*Sleeping With the Enemy.* #6—*L.A. Story.*

515. MALVERNE—TWIN—(599-6966). #1—*Misery; The Rescuers Down Under.* #2—*Mermaids; White Fang.*

516. MANHASSET—MANHASSET—(627-7887). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*Hamlet.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Awakenings.* #2—*L.A. Story.* #3—*Home Alone.* #4—*Once Around.* #5—*The Godfather Part III.* #6—*Sleeping With the Enemy.* #7—*The Neverending Story II.* #8—Through 2/13: *Kindergarten Cop; Book of Love.* Beg. 2/14: *The Silence of the Lambs.* #9—Through 2/14: *Dances With Wolves.* Beg. 2/15: *Nothing But Trouble.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Awakenings.* #2—*Sleeping With the Enemy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Awakenings.* #2—*The Neverending Story II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Neverending Story II; Edward Scissorhands.* #2—*Misery.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Edward Scissorhands.* #2—*Alice.* #3—*Run.* #4—*White Fang.* #5—*Awakenings.* #6—*The Neverending Story II.* #7—*Home Alone.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Green Card.* #2—*Dances With Wolves.* #3—*Book of Love.* #4—*The Russia House.* #5—*The Godfather Part III.* #6—*Once Around.* Beg. 2/14: *The Silence of the Lambs.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*Once Around.* #4—*Hamlet.* #5—*Green Card.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Grifters.* #2—*Awakenings.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Alice.* #2—*Awakenings.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*Awakenings.* #3—Through 2/14: *Hamlet.* Beg. 2/15: *Nothing But Trouble.*

528. SYOSSET—UA CINEMA 150—(364-0700). *L.A. Story.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Neverending Story II.* #2—*Sleeping With the Enemy.* #3—*L.A. Story.* #4—*Home Alone.* #5—*Popcorn.* #6—*The Godfather Part III.* #7—*Kindergarten Cop.* #8—*Look Who's Talking Too.* #9—*Misery.* #10—*Lionheart.* #11—*Not Without My Daughter; The Grifters.* #12—*Meet the Applegates; Run.* #13—*Eve of Destruction; Edward Scissorhands.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Sleeping With the Enemy.* #2—Through 2/14: *The Neverending Story II.* Beg. 2/15: *Nothing But Trouble.* #3—Through 2/14: *Run; Popcorn.* Beg. 2/15: *King Ralph.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Once Around.* #2—*Alice.* #3—*Green Card.* #4—*Hamlet.* #5—*Dances With Wolves.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Grifters.* #2—*Cyrano de Bergerac.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone.* #2—*Once Around.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Green Card.* #2—*Awakenings.* #3—*The Godfather Part III.* #4—Through 2/13: *Mermaids; Run.* Beg. 2/14: *The Silence of the Lambs.*

602. BAY SHORE—CINEMA—(665-1722). *L.A. Story.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Hamlet.* #2—*Alice.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*L.A. Story.* #2—*The Neverending Story II.* #3—*Sleeping With the Enemy.* #4—*Alice.* #5—*Popcorn.* #6—*Once Around.* #7—*Awakenings.* #8—*Run.* #9—*Home Alone.* #10—*Green Card; White Fang.* #11—*Dances With Wolves; Kindergarten Cop.* #12—*Book of Love; Hamlet.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Neverending Story II.* #2—*Sleeping With the Enemy.* #3—*L.A. Story.* #4—*Hamlet.* #5—*Run.* #6—*Alice.* #7—*Once Around.* #8—*Awakenings.* #9—*Lionheart; Kindergarten Cop.* #10—*Dances With Wolves; White Fang.* #11—*Home Alone; Book of Love.* #12—*Green Card; The Grifters.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*Once Around.* #4—Through 2/13: *Dances With Wolves.* Beg. 2/14: *The Silence of the Lambs.* #5—*The Neverending Story II.* #6—*L.A. Story.* #7—*Awakenings.* #8—*The Godfather Part III.* #9—Through 2/14: *Hamlet.* Beg. 2/15: *Nothing But Trouble.* #10—Through 2/14: *Kindergarten Cop.* Beg. 2/15: *King Ralph.*

611. CORAM—PINE—(698-6442). #1—*Sleeping With the Enemy.* #2—*Not Without My Daughter.* #3—*Home Alone.* #4—*White Fang.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Once Around.* #2—*Green Card.* #3—*Alice.* #4—*Sleeping With the Enemy.* #5—*Awakenings.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Green Card.* #2—*Alice.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Awakenings.* #2—*The Grifters.* #3—*Dances With Wolves.* #4—*Once Around.* Beg. 2/14: *The Silence of the Lambs.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Godfather Part III.*

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy.* #2—*Mermaids.* #3—*The Grifters.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Awakenings.* #2—*Sleeping With the Enemy.* #3—*The Grifters.* #4—*Once Around.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 2/14: *Misery.* Beg. 2/15: *Look Who's Talking Too.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*L.A. Story.* #2—*Home Alone.* #3—*The Neverending Story II.* #4—*Sleeping With the Enemy.* #5—*Awakenings.* #6—*The Grifters.* #7—*Kindergarten Cop; Mermaids.* #8—*Run; White Fang.* Beg. 2/14: *The Silence of the Lambs.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/14: *Misery.* Beg. 2/15: *Look Who's Talking Too.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*The Neverending Story II.* #4—*Hamlet.* #5—*The Godfather Part III.* #6—*Alice.* #7—*Awakenings.* #8—

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Through 2/13: *Popcorn; Book of Love*. Beg. 2/14: *The Silence of the Lambs*. #9—Through 2/14: *Run; The Grifters*. Beg. 2/15: *Nothing But Trouble*. #10—*Home Alone*. #11—Through 2/14: *Kindergarten Cop*. Beg. 2/15: *King Ralph*. #12—*Once Around*. #13—*Dances With Wolves*.

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 2/14: *Kindergarten Cop*. Beg. 2/15: *Nothing But Trouble*. **WEST**—*Alice*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Life and Nothing But*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Kindergarten Cop*. #2—*The Neverending Story II*. #3—*Meet the Applegates; Run*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *The Neverending Story II*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*L.A. Story*. #2—Through 2/14: *Dances With Wolves*. Beg. 2/15: *Nothing But Trouble*. #3—*The Godfather Part III*. #4—*The Neverending Story II*. #5—*Home Alone*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Alice*. #2—*L.A. Story*. #3—*The Godfather Part III*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Kindergarten Cop; Run*. #2—*Dances With Wolves*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Dances With Wolves*. #2—*The Grifters*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/13: *Hamlet*. Beg. 2/14: *The Silence of the Lambs*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Alice*. #2—Through 2/14: *The Grifters*. Beg. 2/15: *Awakenings*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Awakenings*. #2—*Alice*. #3—*L.A. Story*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Hamlet*. #2—*Awakenings*.

704. HARRISON—CINEMA—(835-5952). *L.A. Story*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Green Card*. #2—*Sleeping With the Enemy*. #3—*L.A. Story*. #4—*Dances With Wolves*. Beg. 2/14: *The Silence of the Lambs*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Alice*. #2—*Hamlet*. #3—*Home Alone*. #4—*Once Around*. #5—*Dances With Wolves*. #6—*The Grifters*. #7—*L.A. Story*. #8—*Kindergarten Cop*. #9—*Awakenings*. #10—*Green Card; Sleeping With the Enemy*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 2/14: *The Grifters*. Beg. 2/15: *Nothing But Trouble*. #2—*Awakenings*. #3—*Home Alone*. #4—Through 2/13: *The Godfather Part III*. Beg. 2/14: *The Silence of the Lambs*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 2/13: *Awakenings*. Beg. 2/14: *The Silence of the Lambs*. #2—*The Godfather Part III*. #3—*Once Around*. #4—*Dances With Wolves*. #5—*White Fang*. Beg. 2/15: *Nothing But Trouble*.

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Popcorn*. #2—*Home Alone*.

714. PEEKSKILL—BEACH—(737-6262). #1—*The Neverending Story II*. #2—*White Fang*. #3—*Not Without My Daughter*. #4—*Dances With Wolves*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Book of Love*. #2—*Popcorn*. #3—*Misery*. #4—*Home Alone; The Godfather Part III*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Once Around*.

718. RYE—RYE RIDGE—(939-8177). #1—*Once Around*. #2—*Green Card*.

719. SCARSDALE—FINE ARTS—(723-6699). *Alice*.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Godfather Part III*. #2—*Run; Popcorn*.

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Not Without My Daughter.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*White Fang; The Grifters.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Sleeping With the Enemy.* #2—Through 2/13: *Hamlet.* Beg. 2/14: *The Silence of the Lambs.* #3—*The Godfather Part III.* #4—*The Neverending Story II.* Beg. 2/15: *King Ralph.* #5—*Once Around.* #6—Through 2/14: *Edward Scissorhands; Lionheart.* Beg. 2/15: *Nothing But Trouble.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 2/14: *Kindergarten Cop; The Grifters.* Beg. 2/15: *King Ralph.* #2—*The Neverending Story II; Once Around.* #3—*Awakenings.* #4—*L.A. Story.* #5—*Once Around.* #6—*Hamlet.* Beg. 2/14: *The Silence of the Lambs.* #7—*Sleeping With the Enemy.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Once Around.* #2—*Dances With Wolves.* #3—*Green Card.* #4—*White Fang.* #5—*Run.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Green Card.* #2—*Alice.* #3—Beg. 2/14: *Home Alone.* #4—Beg. 2/14: *Dances With Wolves.* #5—Beg. 2/14: *The Silence of the Lambs.* #6—Beg. 2/15: *King Ralph.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Sleeping With the Enemy.* #2—Through 2/14: *Awakenings.* Beg. 2/15: *Nothing But Trouble.*

757. NYACK—CINEMA EAST—(358-6631). *Awakenings.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Sleeping With the Enemy.* #2—*Dances With Wolves.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Neverending Story II.*

764. LAFAYETTE—(357-6030). *Home Alone.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dances With Wolves.* #2—*Once Around.*

801. DANBURY CINE—(743-2200). #1—*L.A. Story.* #2—*Hamlet.* #3—*Green Card.*

802. DANBURY—CINEMA—(748-2923). #1—*Sleeping With the Enemy.* #2—*Awakenings.*

803. DANBURY—PALACE—(748-7496). #1—*Home Alone.* #2—*The Neverending Story II.* #3—Through 2/14: *White Fang; Run.* Beg. 2/15: *Nothing But Trouble.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Alice.* #2—*The Godfather Part III.*

807. GREENWICH—CINEMA—(869-6030). #1—*Once Around.* #2—*Dances With Wolves.*

808. GREENWICH—PLAZA—(869-4030). #1—*Alice.* #2—*Awakenings.* #3—*Green Card.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Alice.* #2—*L.A. Story.*

810. NORWALK—CINEMA—(838-4504). #1—*L.A. Story.* #2—*Home Alone.*

813. SOUTH NORWALK—SONO—(866-9202). 2/12-14: *The Interrogation.* 2/15-18: *Landscape in the Mist; White Palace.* 2/19-21: *Killer of Sheep* (1977).

814. SPRINGDALE—STATE—(325-0250). Program unavailable.

815. STAMFORD—AVON—(324-9205). #1—Through 2/14: *The Godfather Part III.* Beg. 2/15: *Nothing But Trouble.* #2—*The Neverending Story II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hamlet.* #2—*Home Alone.* #3—*White Fang; Run.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*L.A. Story.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*L.A. Story.* #2—*The Neverending Story II.* #3—*Sleeping With the Enemy.* #4—*Kindergarten Cop.* #5—Through 2/14: *Awakenings.* Beg. 2/15: *King Ralph.* #6—Through 2/14: *Run.* Beg. 2/15: *Nothing But Trouble.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone.* #2—*The Godfather Part III.* #3—Through 2/14: *Hamlet.* Beg. 2/15: *Nothing But Trouble.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Awakenings.* #2—*Dances With Wolves.* #3—*Green Card.* #4—*Hamlet.*

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy.*

822. WILTON—CINEMA—(762-5678). *Once Around.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*The Neverending Story II.* #4—*Dances With Wolves; Kindergarten Cop* #5—*Awakenings; Popcorn.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Eve of Destruction; Book of Love.* #2—*The Grifters; Kindergarten Cop.* #3—*Once Around.* #4—*Sleeping With the Enemy.* #5—*Lionheart.* #6—*Awakenings.* #7—*L.A. Story.* #8—*The Godfather Part III.* #9—*Home Alone.* Beg. 2/14: *The Silence of the Lambs.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Green Card.* #3—*Hamlet.* #4—*Awakenings.* #5—*The Neverending Story II.* #6—*Alice.* #7—*L.A. Story.* #8—*Run; Kindergarten Cop.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Book of Love.* #2—*Once Around.* #3—*Home Alone.* #4—*Popcorn.* #5—*Sleeping With the Enemy.* #6—*The Godfather Part III.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 2/13: *Run.* Beg. 2/14: *The Silence of the Lambs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Popcorn.* #2—*The Neverending Story II.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Alice.* #2—*Dances With Wolves.* #3—Through 2/13: *Mermaids.* Beg. 2/14: *The Silence of the Lambs.* #4—*Home Alone.* #5—*White Fang.* Opening 2/15: *Nothing But Trouble.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Alice.* #2—*Once Around.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Once Around.* #2—*Green Card.* #3—*Kindergarten Cop; Not Without My Daughter.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone.* #2—*White Fang.* #3—*The Godfather Part III.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Awakenings.* #2—*Run.* #3—*Sleeping With the Enemy; White Fang.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy.* #2—*L.A. Story.* #3—*Awakenings.*

921. WAYNE—WAYNE EIGHT—(890-0505). #1—*Kindergarten Cop.* #2—*Lionheart.* #3—*Once Around.* #4—*Book of Love.* #5—*Green Card.* #6—*The Grifters.* #7—*Alice.* #8—*Dances With Wolves.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hamlet.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* Beg. 2/14: *The Silence of the Lambs.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Misery; White Fang.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Book of Love.* #2—*Once Around.*

932. ELIZABETH—ELMORA—(352-3483). *The Neverending Story II.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Sleeping With the Enemy.* #2—*Popcorn.* #3—*Home Alone.* #4—*L.A. Story.* #5—Through 2/13: *Run; Book of Love.* Beg. 2/14: *The Silence of the Lambs.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Alice.*

936. UNION—UNION—(686-4373). #1—*The Godfather Part III.* #2—*Awakenings.*

937. WESTFIELD—RIALTO—(232-1288). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*Awakenings.*

938. WESTFIELD—TWIN—(654-4720). #1—*Dances With Wolves.* #2—*Green Card.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Dances With Wolves.* #2—*L.A. Story.* #3—*The Neverending Story II.* #4—*The Godfather Part III.* #5—Through 2/13: *Book of Love; Run.* Beg. 2/14: *The Silence of the Lambs.*

951. CLOSTER—CLOSTER—(768-8800). *Alice.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Dances With Wolves.* #2—*Popcorn.* #3—*L.A. Story.* #4—*The Neverending Story II.*

953. EMERSON—QUAD—(261-1000). #1—*White Fang.* #2—*Dances With Wolves.* #3—*The Neverending Story II; Kindergarten Cop.* #4—*Mermaids; Look Who's Talking Too.* Beg. 2/14: *The Silence of the Lambs.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Sleeping With the Enemy.* #2—Through 2/14: *Awakenings.* Beg. 2/15: *Nothing But Trouble.*

958. OAKLAND—TWIN—(337-4478). #1—*Edward Scissorhands; The Grifters.* #2—*Popcorn.*

959. PARAMUS—CINEMA 35—(845-5070). Through 2/14: *Look Who's Talking Too.* Beg. 2/15: *The Russia House.*

960. PARAMUS—BERGEN MALL—(845-4449). *Alice.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy.* #2—*The Godfather Part III.* #3—*Hamlet.* #4—*Green Card.* #5—*Kindergarten Cop.* #6—*Home Alone.* #7—*Once Around.* #8—*Dances With Wolves.* #9—*Awakenings.* #10—*The Grifters.* Beg. 2/14: *The Silence of the Lambs.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*L.A. Story.* #2—*The Neverending Story II.* #3—*Run; Book of Love.*

963. RAMSEY—CINEMA—(825-2090). *Awakenings.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Run; Kindergarten Cop.* #2—*Dances With Wolves.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Grifters.* #3—*Alice.* #4—*Home Alone.* #5—*L.A. Story.* #6—*Green Card.* #7—*Once Around.* #8—*Hamlet.* #9—*Awakenings.* #10—*Dances With Wolves.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Kindergarten Cop.* #2—*Not Without My Daughter.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*The Godfather Part III.* #4—*Awakenings.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*White Fang.* #2—*Run.* #3—*Sleeping With the Enemy.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*White Fang; Run.* #2—*The Neverending Story II.* #3—*Mermaids; Book of Love.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sleeping With the Enemy.* #2—*Once Around.* #3—*Awakenings.* #4—*Home Alone.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Green Card.* #2—*Once Around.* #3—*Alice.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Sleeping With the Enemy.* #2—*L.A. Story.* #3—*Awakenings.* #4—Through 2/14: *Home Alone.* Beg. 2/15: *Nothing But Trouble.*

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 203, 308, 312, 505, 507, 509, 514, 522, 526, 533, 603, 606, 608, 612, 613, 625, 627, 635, 700, 702, 706, 719, 755, 805, 808, 809, 904, 912, 916, 921, 935, 951, 960, 965, 971**

ALLIGATOR EYES—(1 hr. 41 min.; 1990) Director John Feldman's offering is an adaptation of his 1984 short story. A blind woman hitchhiker is picked up by three strangers who come to realize their passenger's ability to control not only their final destination but them as well. All four lead actors tackle their first starring roles. R. **12**

★**AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Some of this happens too quickly and without the many half-steps, the strangeness of rising from a twenty-year sleep. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 25, 53, 80, 152, 155, 200, 206, 214, 217, 219, 220, 300, 302, 304, 306, 310, 315, 319, 322, 401, 406, 503, 505, 506, 507, 517, 519, 520, 522, 524, 526, 527, 533, 601, 606, 608, 610, 612, 616, 619, 621, 625, 700, 702, 703, 706, 708, 709, 724, 756, 757, 802, 808, 818, 820, 900, 902, 904, 919, 920, 936, 937, 956, 961, 963, 965, 967, 970, 972**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

BOOK OF LOVE—(1 hr. 27 min.; 1991) A middle-aged ad executive, disillusioned by life and love, decides to return to the fifties to come of age all over again. Directed by Robert Shaye. PG-13. **52, 305, 314, 512, 514, 517, 523, 606, 608, 625, 715, 902, 905, 921, 931, 933, 950, 962, 969**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. (2/5/90) NR. **12**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534**

★**DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf*, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 200, 302, 304, 305, 314, 406, 504, 505, 512, 513, 514, 517, 523, 533, 606, 608, 610, 616, 625, 634, 636, 638, 705, 706, 709, 714, 753, 755, 759, 800, 807, 820, 900, 904, 912, 921, 938, 950, 952, 953, 961, 964, 965**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **19, 31, 38, 68, 87, 160, 320, 511, 521, 522, 530, 723, 958**

EVE OF DESTRUCTION—(1 hr. 40 min.; 1991) Gregory Hines plays a "counter insurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **20, 36, 152, 160, 211, 530, 902**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger. (1/21/91) PG-13. **26**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane

Keaton. (1/7/91) R. **10, 18, 24, 32, 34, 62, 65, 85, 152, 160, 210, 214, 215, 216, 219, 300, 302, 304, 305, 315, 317, 318, 406, 504, 506, 507, 512, 517, 523, 524, 530, 601, 610, 617, 625, 634, 635, 708, 709, 715, 721, 723, 805, 815, 819, 902, 905, 918, 936, 950, 961, 967**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **12, 33, 42, 320**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **12, 26, 40, 55, 85, 200, 215, 219, 220, 306, 309, 314, 406, 501, 512, 523, 524, 533, 601, 606, 608, 612, 613, 705, 706, 718, 753, 755, 801, 808, 820, 904, 917, 921, 938, 961, 965, 971**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **10, 19, 22, 33, 53, 85, 160, 206, 210, 214, 216, 311, 314, 512, 524, 530, 534, 608, 616, 618, 619, 621, 625, 638, 700, 706, 708, 722, 724, 902, 921, 958, 961, 965**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. This is an action *Hamlet*, generally businesslike and dramatic rather than (as in Zeffirelli's past work) decorative and hollowly flamboyant. The generally realistic production is handsome and highly functional. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. Shot in Scotland and England. Adaptation by Zeffirelli and Christopher De Vore. (1/21/91) PG. **6, 26, 63, 85, 152, 200, 213, 219, 301, 306, 311, 406, 503, 505, 516, 524, 527, 533, 603, 606, 608, 610, 625, 639, 703, 706, 723, 724, 801, 816, 819, 820, 904, 922, 961, 965**

HOME ALONE—(1 hr. 38 min.; 1990) An eight-year-old has to cope with a pair of bumbling burglars when his family accidentally leaves him behind for Christmas vacation. With Macaulay Culkin as the boy, Joe Pesci and Daniel Stern as the burglars. Written by John Hughes, directed by Chris Columbus. PG. **2, 19, 31, 38, 51, 66, 87, 91, 150, 152, 155, 156, 160, 200, 204, 211, 214, 216, 218, 219, 222, 300, 304, 306, 307, 310, 315, 316, 318, 400, 406, 500, 503, 504, 505, 506, 509, 514, 517, 522, 530, 600, 606, 608, 610, 611, 621, 625, 634, 706, 708, 712, 715, 722, 755, 764, 803, 810, 816, 819, 900, 902, 905, 912, 918, 922, 933, 961, 965, 967, 970, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **19, 38, 52, 68, 152, 160, 210, 213, 219, 300, 303, 313, 315, 319, 406, 503, 504, 506, 513, 517, 524, 530, 606, 608, 610, 621, 625, 627, 631, 636, 706, 722, 724, 818, 900, 902, 904, 917, 921, 953, 961, 964, 966**

KING RALPH—(1 hr. 45 min.; 1991) John Goodman stars in this adaptation of Emlyn Williams's novel *Headlong*. An American lounge lizard's life changes overnight when he inherits the British throne. No metamorphosis here, but Ralph becomes a popular monarch despite himself. John Hurt and Peter O'Toole co-star. Directed by David S. Ward. PG-13. **10, 19, 31, 38, 52, 68, 87, 217, 300, 304, 307, 313, 319, 400, 406, 503, 532, 610, 625, 723, 724, 755, 818**

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **7, 18, 33, 60, 85, 155, 160, 210, 217, 219, 300, 302, 304, 313, 315, 317, 319, 406, 505, 512, 514, 516, 517, 528, 530, 602, 606, 608, 610, 621, 625, 634, 635, 702, 704, 705, 706, 724, 801, 809, 810, 817, 818, 902, 904, 920, 933, 937, 950, 952, 962, 965, 972**

LARKS ON A STRING—(1 hr. 36 min.; 1969) This Czechoslovakian film was banned after the Soviets invaded; 21 years later, it is making its American debut. Director Jiri Menzel depicts a group of "class enemies" and their cruel redemption through industrial slavery. NR. **1**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **19, 43**

MEET THE APPLEGATES—(1 hr. 30 min.; 1991) Ed Begley Jr. and Stockard Channing are Dick and Jane Applegate, giant Amazonian insects (disguised, of course) who swarm to America to save their rain forest from pollution. But America, after the Applegates have tasted its nectar, might not be so bad after all. With Dabney Coleman. Directed by Michael Lehmann *(Heathers)*. R. **3, 38, 160, 510, 530, 631**

MERMAIDS—(1 hr. 50 min.; 1990). In this pleasant, undistinguished, TV-style family comedy, Winona Ryder gives a comically earnest performance as a Jewish girl who loves the self-immolation of the saints while longing for the caresses of a handsome boy. Cher eats up the role of Ryder's selfish, red-hot mama, and Bob Hoskins is pleasing and sane as Cher's patient lover. Directed by Richard Benjamin. (1/7/91) PG-13. **20, 24, 38, 203, 601, 618, 621, 912, 953, 969**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and who is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **5, 33, 160, 510, 511, 515, 521, 530, 620, 623, 715, 930**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **55**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II: THE NEXT CHAPTER—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **7, 18, 24, 33, 60, 89, 155, 157, 160, 204, 206, 208, 209, 210, 214, 217, 219, 222, 300, 304, 307, 313, 317, 319, 322, 406, 503, 508, 517, 520, 521, 522, 530, 532, 606, 608, 610, 621, 625, 631, 633, 634, 714, 723, 724, 760, 803, 815, 818, 900, 904, 911, 932, 950, 952, 953, 962, 969**

NOT WITHOUT MY DAUGHTER—(1 hr. 57 min.; 1991) Betty Mahmoody (Sally Field), an American married to an Iranian-born doctor, is persuaded by her husband to visit his homeland. But he re-embraces Islam upon his return and forbids his wife and their young daughter to leave Iran. Based on Mahmoody's book. Directed by Brad Gilbert. PG-13. **36, 160, 305, 314, 511, 530, 611, 714, 722, 917, 966**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? For a while, the focus of the story shifts to Joe (Danny Aiello), Renata's father. For years, *he* has been the one who sings at parties and makes tearful speeches, and suddenly he's been replaced by an even bigger hambone. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. Homiletic banalities crowd out the movie's insights: The family, and family love, is all there is and all you need. With Gena Rowlands and Laura San Giacomo. (1/28/91) R. **19, 61, 83, 152, 160, 200, 213, 219, 307, 310, 315, 318, 406, 503, 517, 523, 524, 533, 600, 606, 608, 610, 612, 616, 619, 625, 706, 709, 716, 718, 723, 724, 753, 800, 807, 822, 902, 905, 916, 917, 921, 931, 961, 965, 970, 971**

PERFECTLY NORMAL—(1 hr. 44 min.; 1991) After his mother kills herself, Renzo Parachi (Michael Riley) withdraws from the world. Until he meets Alonzo, played by Robbie Coltrane, Renzo isn't able to live out his dreams. A comedy about friendship directed by Yves Simoneau. R. **51**

POPCORN—(1 hr. 33 min.; 1991) A comedic thriller starring Tony Roberts as a film professor who teaches a class on fifties horror films. When the university cans the course, his students organize a Horrorfest during which art imitates—and threatens to claim—life. R. **20, 33, 91, 150, 157, 160, 208, 209, 211, 222, 510, 530, 532, 606, 625, 712, 715, 721, 900, 905, 911, 933, 952, 958**

QUEENS LOGIC—(1 hr. 53 min.; 1991) Seven old friends from Queens, now split by time and place, reunite for one weekend and learn that you can take a person out of Queens but not Queens out of the person. With Kevin Bacon, Linda Fiorentino, John Malkovich, Joe Mantegna, Ken Olin, Tony Spiridakis, Tom Waits, Chloe Webb, and Jamie Lee Curtis. Written by Spiridakis, directed by Steve Rash. R. **18, 44, 85**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. This is also the most potent screen satire of the upper class in this country since *Citizen Kane*. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. Ron Silver plays defense attorney Alan Dershowitz. (10/29/90) R. **12, 55**

RIKYU—(1 hr. 56 min.; 1990) Hiroshi Teshigahara's drama about the sixteenth-century warlord Toyotomi Hideyoshi and Sen-no Rikyu, the spiritual mentor who elevated the Japanese tea ceremony to great heights and was eventually banished and forced by Hideyoshi to commit ritual suicide. With Rentaro Mikuni, Tsutomu Yamazaki. NR. **9**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet*, so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. By setting the play in real woods and in the rooms of what looks like a real castle, Stoppard (who did the adaptation and directed) has destroyed the elegant playfulness, and the aesthetic basis, of his own spectacle. There is no stage here, no *wings*. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **3, 43**

RUN—(1 hr. 29 min.; 1991) A law student (Patrick Dempsey) is hunted by both sides of the law—small-town New England police and gangsters—when he is suspected of killing the only son of a mob boss. He does, though, have one ally: a gutsy brunette card dealer from the mob's casino. Directed by Geoff Burrowes. R. **21, 37, 44, 66, 89, 152, 156, 160, 210, 218, 222, 306, 313, 316, 319, 400, 506, 510, 513, 522, 530, 532, 601, 606, 608, 621, 625, 631, 636, 721, 753, 803, 816, 818, 904, 910, 919, 933, 950, 962, 964, 968, 969**

★ **THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup, is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **26, 36, 45, 62, 506, 523, 959**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. With John Malkovich, Debra Winger, and Campbell Scott. (12/17/90) R. **46**

THE SILENCE OF THE LAMBS—(1 hr. 58 min.; 1991) Reviewed in this issue. R. **5, 18, 24, 32, 62, 85, 152, 155, 203, 210, 214, 219, 302, 304, 314, 317, 319, 401, 406, 506, 513, 514, 517, 523, 601, 610, 616, 621, 625, 639, 705, 708, 709, 723, 724, 755, 902, 910, 912, 922, 933, 950, 953, 961**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) When the honeymoon's over, Laura Burney's husband turns out to be big trouble, so she fakes her death to escape the marriage. But trouble has a long arm. With Julia Roberts, Patrick Bergin, Kevin Anderson. Directed by Joseph Ruben. R. **7, 19, 41, 48, 152, 157, 160, 200, 204, 213, 217, 218, 219, 300, 304, 307, 308, 313, 315, 319, 401, 406, 500, 503, 505, 514, 516, 517, 519, 527, 530, 532, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 705, 706, 707, 723, 724, 756, 759, 802, 817, 818, 821, 900, 902, 905, 919, 920, 922, 933, 937, 956, 961, 965, 967, 968, 970, 972**

TAXI BLUES—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male *folie à deux* is played out against a background of ragged back alleys, squalid police stations, and dank apartments. It's the naked-light-bulb school of filmmaking, Moscow division—the city exists only as a field of bitter scrounging. Lounguine's changes in mood, from kindness to rage, from exuberance to disgust, are mostly baffling, and one hardly believes anything that happens. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **81**

TOO MUCH SUN—(1 hr. 40 min.; 1991) Too much sun presumably makes everybody greedy. Thus a comedy in which a father's millions will go to a crooked priest unless either of his homosexual children produces an heir. With Eric Idle, Robert Downey Jr., Laura Ernst, Jim Haynie, Ralph Macchio. Directed by Robert Downey. R. **3**

★ **THE VANISHING**—(1 hr. 47 min.; 1988). This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. Saskia's kidnapper is Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father, an odd-looking man, large, soft, with an unattractive orange tuft of beard and rather malicious eyes. He is, it turns out, one of those philosophical murderers who have haunted European fiction since Dostoevski's Raskolnikov, a man who needs to go over the edge to see what he is capable of. *The Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **11**

★ **VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3, 54**

WHITE FANG—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **37, 160, 211, 216, 222, 301, 309, 505, 511, 601, 522, 606, 608, 611, 621, 709, 714, 722, 753, 803, 816, 912, 918, 919, 930, 953, 968, 969**

REVIVALS

CABIN IN THE SKY—(1 hr. 39 min.; 1943) A silly story about churchgoing versus hell-raising folk, this all-black musical is one of the rare showcases for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb"; and the dazzling Bubbles (John William Sublett) does his specialty, "Shine." Dir. Vincente Minnelli. **1**

GONE WITH THE WIND—(3 hrs. 40 min.; 1939) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **8**

1900—(5 hrs. 11 min.; 1977) The restored, uncut version. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. NC-17. **1**

A RAISIN IN THE SUN—(2 hrs. 5 min.; 1961) Sidney Poitier, Claudia McNeil, Ruby Dee, and Diana Sands star in this absorbing film version of Lorraine Hansberry's prizewinning Broadway drama of a black family in Chicago. It is rich in humor, warmth, meaning, and humanity, while at the same time being superbly dramatic. **1**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, February 13

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey star in Neil Simon's latest play, directed by Gene Saks, set in 1942, which focuses on a grandmother who rules her home with an iron fist, and also runs a candy store. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. Also featured are Mark Blum, Danny Gerard, Lauren Klein, and Jamie Marsh. Previews begin 2/12 prior to a 2/21 opening. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

MULE BONE—Akosua Busia, Eric Ware, and Kenny Neal star in this 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston & Langston Hughes, a comedy which takes place in a rural Florida community & revolves about Southern black society; directed by Michael Schultz. With Joie Lee, Samuel Wright, Frances Foster, Robert Earl Jones, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, Ebony Jo-Anne. Tuesday-Saturday at 8, Wednesday & Saturday at 2 & 3; $25-$35. Previewing prior to a 2/14 opening; closes 3/17. Lincoln Center production, **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hrs. 15 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. Previewing now prior to a 2/20 opening. At the **Circle in the Square** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 15 mins.

Thursday, February 14

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and tells of a Vietnam veteran, now a successful contractor in a South Dakota town, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Previews start February 14 prior to a 2/28 opening. A Broadway Alliance production at the **Belasco Theater,** 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins. **IRLS**

Now Playing

ASPECTS OF LOVE—Sarah Brightman and Barrie Ingham star in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater,** 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

LA BETE—David Hirson's comedy about a French theatrical troupe touring the outlying regions under the aegis of the Prince of France; directed by Richard Jones. Among those featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, and Dylan Baker. Monday through Saturday at 8; Wednesday and Saturday at 2; $30 to $45. At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220). 2 hrs.

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Saturday and Wednesday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Dee Hoty, and Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$55. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin,** 51st Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (gigolo), and Yvonne Marceau (countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday-Saturday at 8 and Sunday at 3, $12 to $32. **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 $16 tickets available at box office Monday through Thursday for students and senior citizens with I.D.s. At the **Imperial,** 249 West 45th Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Kevin Gray who is replaced by Mark Jacoby as of 2/22) who lurks beneath the Paris Opera stage and exercises a reign of terror over performers and stage hands. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, Jeff Keller, Nicholas Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 30 min. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. With Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater,** 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. With Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Lance Robinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater,** 256 West Forty-seventh Street (719-4099). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until…; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont Theater,** in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. 30 min. **IRLS**

THOSE WERE THE DAYS—An English-Yiddish revue, conceived by Zalmen Mlotek and Moishe Rosenfeld, featuring Bruce Adler, Eleanor Reissa (who also directs and choreographs), Mina Bern, Lori Wilner, and Robert Abelson. The action takes the Jewish music and theater experience from the shtetl to Second Avenue to Broadway. Monday, Wednesday, Thursday, Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35-$40; through 2/24. **Edison,** 240 West 47th Street (302-2302). 2 hr. 20 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—Alan Ayckbourn's 1975 comedy about friends reunited after many years; directed by Lynne Meadow. With David Purdham, Brenda Blethyn, Gillian Anderson, John Curtess, Ellen Parker, Peter Frechette. Tuesday-Saturday at 8, Sunday at 7; through 3/15; $35. Manhattan Theater Club at **City Center,** 131 West 55th Street (581-7907).

ANCIENT BOYS—Michael Ornstein stars in Jean-Claude Van Itallie's drama centering on a gifted theater designer with a heightened sense of privacy, and his relationships with four close friends (Tom Bozell, Wayne Maughans, Rosemary Quinn, and Preston Dyar); directed by Gregory Keller. Wednesday through Sunday at 7:30; $12; 2/16 through 3/3. **La Mama's Annex,** 74A East 4th Street (475-7710).

ASSASSINS—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks. A look at America's villains, the men and women who tried to kill our presidents. With Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, Michael Shulman. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $30. At the **Playwrights Horizons Theater,** 416 West Forty-second Street (279-4200).

BETTER DAYS—Richard Dresser's play about surviving the '90s in an economically shell-shocked New England mill town; directed by John Pynchon Holmes. With Ann Talman, Daniel Ahearn, Larry Pine, James Gleason, Kevin McClarnon, and Susan Greenhill. Tuesday-Saturday at 8, Sunday at 3; $12; through 2/16. **Primary Stages,** 354 West 45th (333-7471).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam; directed by Everett Quinton (who plays Camille). With Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H. M. Koutoukas, Jean-Claude Vasseux, Steven Pell. Tuesday-Friday at 8, Saturday and Sunday at 7; $25. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24. Through 3/31. A Riverside Shakespeare Company production at **Playhouse 91,** 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross stars in a play with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $27.50. In Spanish on Thursday. **INTAR,** 420 West 42nd Street (279-4200).

CHICKEN DELIGHT—A comedy by John Glines about three gay couples and the pleasures of cheating; directed by Charles Catanese. Through 3/3, Wednesday-Friday at 8, Saturday at 6 and 9, Sunday at 7; $15. **Courtyard,** 39 Grove Stree, at Bleecker (869-3530).

THE DANCE OF DEATH—August Strindberg's drama, translated by Harry Carlson and directed by Shepard Sobel, focuses on a deadly marriage which tears at the characters and propels the play's action. With Joanne Camp, Paul O'Brien, Richard Fancy. Wednesday-Friday at 8, Saturday at 5 and 9, Sunday at 2; through 2/19; $12. **Pearl,** 125 West 22nd Street (645-7708).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue with the cabaret team of Bill Daugherty & Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday-Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20-$25. At the **Double Image Theater,** 15 Vandam Street (924-1120).

EARTH AND SKY—Douglas Post's drama about a woman's investigation into the murder of her lover that leads her into a world of corruption & turmoil; directed by Andre Ernotte. With Jennifer Van Dyck, Justin Deas, Lisa Arrindell, Evan Thompson, Lisa Beth Miller, Michael Genet, Paul Kandel, Ron Nakahara, Ted Marcoux. Tuesday-Thursday at 8, Sunday at 3, $25; Friday & Saturday at 8, $28; Saturday at 2, $20. **Second Stage,** Broadway at 76th Street (873-6103).

FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN—Jo Jackson's odyssey about the man who led the Civil Rights movement in the '60s, focusing on memorable moments in the life of Dr. King, and spirituals sung by the chorus-cast of eight; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25. At the **Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

THE FANTASTICKS—Longest running show on or off Broadway; a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and narrator Robert Vincent Smith. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; $28-$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick and starring Tovah Feldshuh. The writer battles with her old-fashioned mother about money, love, and politics. Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $19-$22; from 2/16. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. With Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson, & the indefatigable Brad Ellis on piano. Still going strong, ever-changing. Wednesday-Friday at 8:30, Saturday at 7:30 & 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

GROWN UPS—Jules Feiffer's comedy about a newspaper writer who struggles to drown his parents' past and present influences as they echo in his personal relationships; directed by Lonny Price. With Rosemary Prinz, Barry Craig Friedman, Barbara Niles, Len Stanger, Lisa Emery, and Lauren Gaffney. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. An American Jewish Theater production at the **Susan Bloch,** 307 West Twenty-sixth Street (633-9797).

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday-Saturday at 8:30, Sunday at 3:30; $15; through 3/3. At the **Theater Arielle,** 432 West Forty-second Street (564-8038).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by Jo-Anne Akalaitis. Thomas Gibson is Hal, Jared Harris plays Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 3/31; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). **Public Theater,** 425 Lafayette Street (598-7150).

IN MIAMI AS IT IS IN HEAVEN—Raul De Cardenas's play about the clash between two generations of a Cuban refugee family now living in Miami and how it affects their life in this country (performed in English Wednesday-Friday at 8), (in Spanish, Saturday & Sunday at 2:30 & 8); $10-$15; through 2/24. **Puerto Rican Theater,** 304 West 47th Street (354-1293).

JUBA—Musical, book & lyrics by Wendy Lamb, music by Russell Walden, based on the life of a street dancer (Kevin Ramsey) and his fierce rivalry with an Irish jig dancer (James Brennan); directed by Sheldon Epps, choreographed by Mercedes Ellington. With Steve Boles, Katherine Buffaloe, Ken Prymus, Terri White, Mark Hardy, Lawrence Clayton. Wednesday-Saturday at 8, Saturday and Sunday at 3, Thursday at 2; $25-$18. **Dimson,** 108 East 15th Street (279-4200).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LET IT RIDE!—Revised musical by Abram S. Ginnes, Jay Livingston, and Ray Evans, based on the 1961 *Three Men on a Horse*; directed and choreographed by Jeffery K. Neill. Thursday-Saturday at 8, Saturday and Sunday at 3; through 2/17; $12. **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

LIFE DURING WARTIME—Keith Reddin's story tells of a young, eager salesman of home security systems who falls in love with his first customer; directed by Les Waters. With Welker White, Leslie Lyles, Jim Rebhorn, W. H. Macy, Matt McGrath, Bruce Morris. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; $20; 2/19-3/17. Manhattan Theater, **City Center** Stage II, 131 West 55th Street (581-7907).

LIGHT SHINING IN BUCKINGHAMSHIRE—Caryl Churchill's play, set in 1647, focuses on the struggle of the common people in Cromwellian England to control their future; directed by Lisa Peterson. With Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, Steve Hofvendahl. Tuesday-Saturday at 8, Sunday at 4 and 7:30; through 3/10; $22. N.Y. Theater Workshop production at **Perry Street Theater,** 31 Perry Street (279-4200).

LOCKED-UP—An evening of four one-acters by James Dean Jay Byrd: *Cigarette Break, Lucky Strike, These Shoes,* and *French Toast,* all dealing with the fantasies and realities of human nature, examining incest, murder, homosexuality, and senility, to illustrate that there's more than one way to get 'locked-up'; directed by Lynn D. Mold. Featured in the cast are Michael Rains, Catherine Cullen, Mikal Kartvedt, Jack Hazan, Sarah Kalidonis, Jon Michael Johnson. Thursday through Sunday at 8; $12; through 2/17. **Cooper Square Theater,** 50 East Seventh Street (228-0811).

LYNDON—Laurence Luckinbill stars in James Prideaux's play, adapted from Merle Miller's biography, a retrospective of our 36th president's career. Thru 2/17, $9.90. Then through 3/3, $20 to $25; Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3. **John Houseman,** 450 West 42nd Street (564-8038).

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THEATER

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro & Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part II,* Friday at 8, Saturday at 2 & 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, pop songs by Wesley Naylor; through 3/30. **Heckscher Theater,** 5th Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50-$22. **American Place,** 111 West 46th Street (840-3074).

MONSTER IN A BOX—Spalding Gray's thirteenth autobiographical monologue, based on interruptions he experienced while trying to write a novel. Mondays at 8, 2/17, 18, 24, 25; $25. **Vivian Beaumont Theater,** 150 West Sixty-fifth Street (239-6200).

NUNSENSE—Dan Goggin's musical adventure, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

ONE-ACT COMEDIES—Seventh Annual Festival: Evening A: *Variations on the Death of Trotsky,* by David Ives; *Gorgo's Mother,* by Laurance Klavan; *Gangster Apparel,* by Richard Vetere, and *Stay Carl Stay,* by Peter Tolan. Evening B: *The Experts,* by Bill Bozzone; *Fore Play or the Art of the Fugue,* by David Ives; *The Staged Reading,* by Michael Panes; *Christmas Rules,* by Craig Wright and Louis Scheeder. Monday-Sunday at 8, Saturday & Sunday at 3; $10-$12; through 3/10 (phone theater for dates). Manhattan Punch Line at **Judith Anderson,** 422 West 42nd Street (279-4200).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson, James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four,** 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—*Los Jibaros Progresistas,* Manuel Gonzalez's musical about a Puerto Rican farm family discovering "progress" in 1860; on a double bill with *El Huesped,* Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *El Eterno Femenino,* Rosario Castellanos's history of mankind rewritten with a female viewpoint; *La Viuda Alegre,* Franz Lehar's operetta features a Spanish translation of *The Merry Widow; El Abanderado,* the Spanish-language premiere of Luis Alberto Heireman's play drawing parallels between the stations of Christ's Passion and the plight of a common bandit in a Chilean farming village; Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, *La Botanica.* Through February. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater,** 553 West Fifty-first Street (757-3318).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. Featured in the cast are Saundra Santiago, James Puig, and Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; from 2/13; $23 to $30. **At the Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

ROMEO AND JULIET—Mark Niebuhr as Romeo and Miriam Healy-Louie as his Juliet star in this Theater for a New Audience production of the tragedy; directed by Bill Alexander. Friday at 8, Saturday at 2 and 8, Sunday at 3; Tuesday-Friday at 10:30 a.m.; $22.50. **Victory Theater,** 207 West 42nd Street (279-4200).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. With John Loprieno, Ray Wills, Charles Rubey, Nick Corley, David Cantor. Wednesday at 2:30 & 8, Thursday & Friday at 8, Saturday at 2:30 & 8, Sunday at 2:30 & 6:30; $35-$37. Opened: 2/25/90. **Circle in Square Downtown,** 159 Bleecker Street (254-6330). ●

SAINT TOUS—A music-theater piece by André De Shields that portrays Haiti's revolutionary hero, Toussaint L'Ouverture (portrayed by De Shields), struggling to reconcile himself to his destiny from a prison cell in Napoleonic France. 2/13-24, Wednesday-Saturday at 7:30, Sunday at 3 and 7:30; $12. **La MaMa E.T.C.,** 74A East Fourth Street (475-7710).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, and Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

UNCHANGING LOVE—Tom McDermott stars in Romulus Linney's play based on Chekhov's story *In the Hollow,* directed by John Dillon; with a cast of ten. Action takes place in a small town in 1921 North Carolina, and revolves around two families, one, owners of the town store, the other, itinerant farmers and singers. Thursday-Saturday at 8, Sunday at 3 & 7:30; $12; through 2/24. Triangle production at **Holy Trinity,** 316 East 88th Street (860-7245).

AN UNFINISHED SONG—James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their friends; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27.50. At the **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

THE WIZARD OF HIP—Theater piece starring Thomas W. Jones 11 as a young black man and follows him from birth to marriage to fatherhood in his lifetime search for the meaning of 'hip;' directed by Kenny Leon. Wednesday and Thursday at 8, Friday, Saturday, and Sunday at 7, Sunday at 3; $16 to $20; through 2/24. **Top of the Gate,** 160 Bleecker Street (473-7270).

WHEN LIGHTNING STRIKES TWICE—M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away,* directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous,** One Sheridan Square (691-2271).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

WIRING ELECTRA—William Lannon's backstage comedy/drama places a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater**, the Archive, lower level, 154 Christopher Street (627-2961).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; on a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, about an idle young prince's quest for his romantic ideal. Thursday-Saturday at 8, Sunday at 3; $16; through 4/27. In rotating repertory with *When We Dead Awaken* (which see). Jean Cocteau Repertory, **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE ALMOND SELLER—Oana-Maria Hock's play, directed by Tina Landau, set against June's violence in Bucharest and its effect on lives and events. 2/14-16, 21-23, 28, 3/1, 2, at 8; $10. **BACA Downstown,** 111 Willoughby Street, Brooklyn (1/718-596-2222).

THE ART OF WAR—Perspectives on war and enlightenment based on Sun Tzu's classic text; directed by Barbara Vann; music by Patricia Burges. Friday through Sunday at 8, through 2/24; $8. At the **Medicine Show Theater**, 81 East Second Street (254-3566).

BELL, BOOK AND CANDLE—John van Druten's story of a latter-day witch in 1950 New York and her attempts to find love with the perfect stranger; directed by Marc Geller. With Anne Hemmett, Brian McCormack, Meg Flather, Helen Clark-Ziangas, and Bill Roulet. 2/13-17, Wednesday-Saturday at 8, Sunday at 3; $10. **TADA**, 120 West 28th Street (279-4200).

BRACE UP!—Play, based on Chekhov's *Three Sisters*, in a translation by Paul Schmidt, directed by Elizabeth LeCompte and featuring performers of the Wooster Group, and the translator. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage,** 33 Wooster Street (966-3651).

CAMP LOGAN—Celeste Bradford Walker's play focuses on the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War 1; directed by YuJuan Carrier-Anderson. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8-$12; through 2/24. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

A CELEBRATION OF HARRIET TUBMAN—'The Moses of her people,' and 'The most successful conductor on the Underground Railroad;' a performance piece in honor of Black History Month. Featured in the cast are Claudja Barry, China Clark, and Sandra Susser. Monday through Saturday at 8, Tuesday through Sunday at 2; $5; 2/11 through 17. A Michel Moriarty Acting Studio production at the **Sargeant Theater**, 314 West Fifty-fourth Street, 4th floor (279-4200).

DOUBLE BILL—Patricia Scanlon's playlets, in which she is featured: *What Is This Everything?* and *Another Cup of Coffee,* which combine metaphysical and existential philosophies examining life and traditional society; directed by David Briggs. Also in the cast are Jeff Robins and Robert Mooney. Thursday and Friday at 8, Saturday at 8 and 10:30; through 2/23; $10. **Synchronicity Space,** 55 Mercer Street (925-8645).

EYE TO EYE—Matthew Davis' comedy thriller in which a rock singer and her drummer spend a murderous evening together; directed by Donald L. Brooks. Featured in the cast are Daniel Pardo, Edie Falco, and Doug Von Nessen. 2/13, 14, 15, 16 (Wednesday through Saturday) at 8; $8. American Theater of Actors production at the **Chernuchin Theater**, 314 West Fifty-fourth Street (581-3044)

THE ELEPHANT PIECE—Darryl Curry's musical fable pointing out mankind's inhumanity toward Nature; directed by Al D'Andrea; with a pan-ethnic ensemble of twelve. Wednesday through Saturday at 8, Sunday at 3; $12; 2/13-17, 20-24. At the **Playground Theater**, 230 East Ninth Street (633-9760).

FILTHY TALK FOR TROUBLED TIMES—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the 90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; 2/13 through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

FREE WILL AND WANTON LUST—Written and directed by Nicky Silver, comedy is about a mother and son and the illusions they impose upon themselves about their sexuality. With Stephanie Weatherton, Chuck Coggins, Deb Snyder, Charles Derbyshire, and Debra Riessen. Wednesday through Sunday at 8; $10; through 2/17. A Vortex production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

THE HITCH-HIKERS—Eudora Welty's tale, adapted by Larry Ketron, tells of one man's night at the crossroads in a small Mississippi town, 1939; directed by Daniel Tamm. With Jerry Griffin, Melissa Egan, and Carol Chenoweth. 2/21-23 at 8; 2/24 at 2 and 7; $10. An Out of the Blue production at **Westbeth Theater Center**, 151 Bank Street (874-9666, ext.496).

HAMLET—Shakespeare's play about power and the abuses of power, directed by Lisa Juliano, features a cast of nineteen women, with Julianne Ramaker as Hamlet, Kathleen Humber (Claudius), Libby Anne Russler (Gertrude), Anne Chapin (Laertes), Pamela Vogel (Ophelia), Maggie Schnader (Polonious). Rick Sordeler is fight director! Thursday through Sunday at 8, 2/14 to 24; $10. At the **Kaufman Theater**, 534 West Forty-second Street (279-4200).

THE HANGING OF RAZOR BROWN—Le Wilhelm's play about daily life and racial prejudice in a small Florida town during World War I. With Tracy Newirth, James Roberts, Lenore Pemberton, Levin Breznahan, Grace Philips, Sharon Pallon, and Kit Friedrichs. 2/14-19 at 8; $10. Love Creek Production at the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

HOME—Samm-Art William's play about the plight of a young black in today's society. 2/15, 16 at 8, 2/17 at 3. **Minisink House**, 646 Lenox Avenue (368-8400).

HOW THE WORLD GOT WISDOM—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. Through 3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater**, 413 West 46th Street (666-1716).

THE KILLERS—John Olive's play examines the eccentric denizens of a clap-trap boarding house wherein a mystery writer is seeking inspiration. Thursday and Friday at 8, Saturday at 7 and 10; 2/13-3/2; $10. **29th Street Theater**, 212 West 29th Street (465-0575).

THE LAWS OF THE COFFINMAKERS—Janet Overton's nuclear family adventure in the world of war computers and corporate police; directed by Karl Fusaris. 2/14-16 at 8; $5. Teacher's College at the **Horace Mann Theater**, 120th Street and Broadway (678-3490).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE MERMAID WAKES—A musical voyage through a Caribbean village; music composed and directed by Elizabeth Swados; text by Lora Berg choreography by Thuli Dumakude, and a multi-ethnic cast of ten and three musicians. Wednesday-Saturday at 8, Sunday at 3; through 3/3; $12. Under One Roof production, **Triplex**, 199 Chambers Street (618-1900).

THE MIDNIGHT CALLER—Horton Foote's play, set on the gulf coast of Texas, centers on lost lovers who haven't the strength to defy those who oppose their marriage; directed by Anthony Di Pietro. 2/13, 19, 20, at 8; $8. An Art and Work Ensemble At the **Synchronicity Space Theater**, 55 Mercer Street (925-3960).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's tale about Puck, Titania, Oberon, and sundry star-crossed lovers; directed by Lucian Douglas. Thursday-Saturday, 2/14, 15, 16, at 8; Saturday and Sunday, 2/16, 17, at 2; (free, but donations accepted). **Roundabout Theater**, 100 East Seventeenth Street (420-1360).

THE MISANTHROPE—Moliére's satire on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott. With Kevin Black, Max Miller, Julia Dean, Peter McCabe, Michele Maher, and Katie MacNichol. Thursday through Saturday at 8, Sunday at 3; $10; through 2/24. **Westside**, 252 West 81st Street (874-7290).

MURDER AT MIDNIGHT—Audience participation play, written & directed by Joni & Ron Pacie. Tuesday at 8, Thursday & Friday at 11 p.m., Sunday at 10 p.m.; $25. **Theater East**, 211 East 60th Street (838-8528).

PICNIC—William Inge's comedy about a beautiful girl who throws away stability for the chance of passion and adventure; directed by Stephen Michaels. Wednesday-Saturday at 8, Sunday at 3; $10; through 3/10. With Kelly Kirby, Guy Davis, Quint Spitzen. **Second Studio**, 163 West 23rd Street, (463-7050).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation).* George Washington's codification of the norms of human intercourse; directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday, donations are accepted; through 3/27. At the **Living Theater**, 272 East Third Street (979-0604).

SHATTERED SUN—*(The Reign of the Sons of Oedipus).* Georgia McGill and Greg Dinunzi's work, drawn from the myths surrounding the cursed sons of Oedipus, and set in a Thebes of the future. Two princes, Eteokles and Polyneices, forced to alternate exile with kingship, struggle to overcome curses heaped upon them by the deposed king. Friday-Sunday at 8; $10; through 2/24. **Pelican**, 750 8th Avenue (730-2030).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Wednesday through Saturday at 8; $10; through 3/2. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TRIPLE BILL—Three playlets: First comes Joe Pintauro's *Cacciatore I*; then Lee Blessing's *Eleemosynary*, and the third is Staci Sweeden's *Don't Say a Word*, directed by Ben Jacobs, Todd Germain, and Carol Millican, respectively. Thursday and Friday at 8, Saturday at 5 and 8, Sunday at 3; through 2/17. Free. At the **Schreiber Studio**, 83 East Fourth Street (420-1249).

WE BOMBED IN NEW HAVEN—A revival of Joseph Heller's satirical drama on the inanities of war, wherein a squadron of muddled and confused actors think they're pilots, a major thinks he is God and a Red-Cross girl has a major urge to play the role of Cordelia in *King Lear*; directed by Lee Gundersheimer. Saturday through Tuesday at 8; through 2/26; $10. At the **Avalon Repertory Theater**, Broadway at One Hundred and Fifth Street (316-2668).

WHAT THE BUTLER SAW—Joe Orton's comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an unusual insane asylum. Wednesday-Saturday at 8; $10; through 3/2. **House of Candles,** 99 Stanton Street (353-3088).

WHAT THE BUTLER SAW—A revival of the Joe Orton's comedy. 2/15, 16, 22, 23, 28, 3/1, 2, 7, 8, 9, at 8; 2/17, 24, 3/3, at 3; $12; directed by Steven Jakuboski. **Theater Ten Ten,** 1010 Park Avenue (879-7669).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Musical; book by Rich and Don Werbacher, music and lyrics by Jimmy Flynn; directed by Steve Yuhasz. Three generations of an eccentric Staten Island family try to adjust to the end of World War II. Wednesday-Saturday at 8; $10; through 3/3. **Village Theater**, 133 West 22nd Street (627-8411).

A WOMAN CALLED TRUTH—Patricia Floyd stars in Sandra F. Asher's play based on the story of Sojourner Truth, a crusader for black and women's rights; directed by Ernest Johns; with American slave songs. Saturday at 8, Sunday at 2; through 2/17; $8. **Open Eye Theater**, 270 West 89th Street (769-4143).

YOU NEVER CAN TELL—GBS's farce, complete with long-lost parents, outrageous coincidences, and antiphonal twins; directed by John Regis. Friday & Saturday at 8, Sunday at 3; through 2/17; $10. At the **Playlab**, 17 East Thirty-first Street (330-0412).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

THOMAS HART BENTON—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; through 3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

WILLIE BIRCH—Life-size papier-mache sculptures of ordinary people; through 3/2. Sculpture Center, 167 E. 69th St. (879-3500).

YVES BRAYER—A retrospective of landscape paintings and watercolors; through 2/28. Soufer, 1015 Madison Ave. (628-3225).

KLAUS FUSSMANN—Recent paintings and watercolors; through 3/2. Ralph, 43 E. 78th St. (288-5222).

GREGORY GILLESPIE—New realist paintings; through 3/2. Forum, 1018 Madison Ave. (772-7666).

RAFAEL MAHDAVI/ROGER WILLIAMS—New paintings/-Small steel sculptures. Through 2/23. Kouros, 23 E. 73rd St. (288-5888).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

RICHARD OELZE—A retrospective of paintings and drawings by this German Surrealist; through 3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

STEPHEN PACE—Abstract Expressionist paintings from the 1950s; through 2/23. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PHILIP PEARLSTEIN/BARBARA SCHWARTZ—Recent paintings of nudes surrounded by objects of American folk art and classical antiquity/New sculpture. Through 3/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PABLO PICASSO—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

ROBERT RAUSCHENBERG—New paintings on metal from the artist's "Borealis" series and works on paper; 2/13–3/7. Knoedler, 19 E. 70th St. (794-0550).

ALICE SCHILLE—Watercolors of figures, landscapes, and interiors, painted in America, the South of France, Tunis, and other locations; through 3/2. Coe Kerr, 49 E. 82nd St. (628-1340).

DAVID SMYTH—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

ZARKO STEFANCIC—Trompe l'oeil paintings on canvas and on paper; through 3/2. Cudahy's, 170 E. 75th St. (879-2405).

57th Street Area

WILLIAM BAILEY—Recent figurative paintings and drawings; through 3/13. Schoelkopf, 50 W. 57th St. (765-3540).

LEIGH BEHNKE—Paintings and watercolors that depict multiple images of lower Manhattan; through 2/23. Fischbach, 24 W. 57th St. (759-2345).

BEN BERNS—Landscape paintings of the southeastern shore and the Blue Ridge Mountains; through 3/2. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TOM BILLS/DAVID WILSON—New abstract sculptures that sit close to the ground, of geometric lead forms encased in molds of rust-colored steel/Small-scale paintings that are structured syntactically, using such cinematic conventions as the "story within a story." Through 2/23. Zabriskie, 724 Fifth Ave. (307-7430).

ISABEL BISHOP/DEBRA BERMINGHAM—Prints and related drawings from the late 1920s through the 1980s which depict her observations of life around Union Square and portrayals of working women/Paintings of imaginary interior scenes filled with spatial ambiguities. Through 2/16. Midtown Payson, 745 Fifth Ave. (758-1900).

NORMAN BLUHM—Four watercolors from 1990; through 2/23. Washburn, 41 E. 57th St. (753-0546).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; 2/16–4/13. Joseph, 745 Fifth Ave. (751-5500).

RICHARD CHIRIANI—A twenty-year retrospective of landscape paintings and prints; through 2/20. De Nagy, 41 W. 57th St. (421-3780).

KIM DOMENE—Symbolic paintings by a Spanish artist; through 3/2. Lladro, 43 W. 57th St. (838-9341).

JANET FISH/CLARENCE JOHN LAUGHLIN—Recent still-life paintings/Photographs of still life from 1931–1946. Through 2/23. Miller, 41 E. 57th St. (980-5454).

ROBERT GOODNOUGH—Recent abstract paintings by this second-generation Abstract Expressionist and Color-Field painter; 2/14–3/16. ACA, 41 E. 57th St. (644-8300).

PHILIP GUSTON AND CLARK COOLIDGE—Forty-three drawings that were the result of a collaboration between Guston and the poet Clark Coolidge; 2/14–3/9. Lelong, 20 W. 57th St. (315-0470).

WILLIAM L. HANEY—Narrative paintings that trace one man's lifetime involvement with sports; through 2/30. French, 41 W. 57th St. (308-6440).

JENNY LEE—Sculptures that resemble spears, masks, shields, and other martial objects made with welded scrap metal; through 2/19. Herstand, 24 W. 57th St. (664-1379).

MALCOLM MORLEY—Recent paintings and bronze sculptures of soldiers and boats; through 3/2. Pace, 32 E. 57th St. (421-3292).

BETTY PARSONS—Late found-wood constructions and paintings; through 3/2. Tilton, 24 W. 57th St. (247-7480).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 3/2. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces; 2/13–3/23. Haime, 41 E. 57th St. (888-3550).

RODNEY RIPPS—Recent canvases in encaustic, lead, and copper; through 3/2. Del Re, 41 E. 57th St. (688-1843).

DOROTHEA ROCKBURNE—New paintings and works on paper that explore the circle and square; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES ROMBERGER—Pastel drawings of imagery derived from his surroundings on the Lower East Side; through 2/27. Borgenicht, 724 Fifth Ave. (247-2111).

CHARLES SELIGER—Small-scale abstract watercolors; through 3/9. Rosenfeld, 50 W. 57th St. (247-0082).

BONELL SILVERMAN/WALTER PICHLER—Paintings and collages in acrylic and cotton fabric on canvas/Drawings. Through 2/16. Ulysses, 41 E. 57th St. (754-4666).

KIMBER SMITH—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), through 3/9, and Ross, 50 W. 57th St. (307-0400), 2/6–3/13.

NIELE TORONI—An installation by this Swiss Conceptual artist titled "Andata e Ritorno"; through 2/23. Goodman, 24 W. 57th St. (977-7160).

JACK TWORKOV—Paintings from 1930 to 1981 by this artist (1900–1982) who was considered a major figure of the New York School; 2/7–3/2. Emmerich, 41 E. 57th St. (752-0124).

NEIL WELLIVER—Recent landscape paintings of Maine; through 3/2. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

TERRY ADKINS—Sculptures made with scavenged objects; through 2/23. LedisFlam, 584 Broadway (925-2806).

SIAH ARMAJANI—Recent sculpture from his "Elements" series that comprises an assortment of structures by which a particular kind of room or domestic function can be recognized; through 2/16. Protetch, 560 Broadway (966-5454).

RICHARD ARTSCHWAGER—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

MICHAEL AURBACH—Sculptures that parody the Western funerary tradition; through 2/16. Steinbaum, 132 Greene St. (431-4224).

PERRY BARD—An installation and drawings; through 2/23. Ihara Ludens, 568 Broadway (941-0110).

ANDREA BELAG/BRIGITTE ENGLER—Recent paintings by both; through 2/16. Anderson, 63 Thompson St. (431-8547), Tue.–Sat. 12–6:30, Sun. 12–5.

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silk-screen that combine images from popular culture; 2/16–3/23. Shafrazi, 130 Prince St. (274-9300).

THERESA BERNSTEIN—Watercolors and prints from 1918–1932; through 2/23. Sragow, 67–73 Spring St. (219-1793).

LESLIE BOHNENKAMP—Paper sculptures of similarly shaped and painted anthropomorphic forms; through 2/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

JOHN BOWMAN—Figurative paintings; through 3/9. Lang & Hara, 568 Broadway (226-2121).

CAROLYN BRADY—New large watercolors that depict close-up views of well-known gardens in France; through 3/13. Hoffman, 429 W. Broadway (966-6676).

PHYLLIS BRAMSON—Oil paintings and pastels that depict male and female figures acting out mysterious scenarios in stylized gardens; through 2/27. Einstein, 591 Broaday (226-1414).

STAN BRODSKY—Recent abstract paintings inspired by the Arizona landscape; through 3/5. Kelly, 591 Broadway (226-1660).

CARL BRONSON—Abstract paintings on aluminum and wood panels; through 2/16. Audiello, 142 Greene St. (966-8830).

EMILIE BENES BRZEZINSKI—Monumental wood sculptures; through 3/9. Staib, 8 Greene St. (941-5977).

STUART BUEHLER—An installation of paintings, drawings, altered photographs, and sculptures titled "...Mosquito and Woman Trouble..."; 2/14–3/23. Jamison Thomas, 588 Broadway (925-1055).

ERIC BULATOV/OLEG VASSILYEV—Paintings with Soviet themes that incorporate literary elements such as large graphic letters and words/Paintings that explore spatial possibilities through the juxtaposition of images of reality, fantasy, and memory; 2/16–3/12. Kind, 136 Greene St. (925-1200).

TOM BUTTER—New sculptures; 2/15–3/9. Marcus, 578 Broadway (226-3200).

PEREZ CELIS—Abstract paintings and sculpture; through 3/2. Shapolsky, 99 Spring St. (334-9755).

EDUARDO OLIVEIRA CEZAR/DIANE KEPFORD—Monochromatic paintings based on the light in architectural interiors/Paintings that focus on the power of the individual. Through 3/2. Helander, 415 W. Broadway (966-9797).

ROBERT COLESCOTT/RICHARD HULL—New paintings that examine political, social, and economic conditions in America today/Black and white works on paper that depict complex architectural mazes. Through 2/13. Kind, 136 Greene St. (925-1200).

COLETTE—Large-scale photographs of dolls dressed in crinkled fabrics that are reminiscent of those worn by the artist in her installations and performances; 2/14–3/9. Dorsky, 578 Broadway (966-6170).

GORDON COOK—Landscape and still-life paintings from the artist's estate; through 2/28. Haller, 415 W. Broadway (219-2500).

ROBERT CUMMING—New paintings; 2/16–3/9. Castelli, 578 Broadway (941-9855).

JOHN CURRIN AND ROBIN KAHN—Collaborative works that explore "reaction" and "response"; through 2/16. Rosen, 130 Prince St. (941-0203).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

WIM DELVOYE—New sculpture by a Belgian artist; through 3/2. Sonnabend, 420 W. Broadway (966-6160).

WILLIE DOHERTY—Mural-sized photographs with text by an artist who lives in Derry, Northern Ireland; through 3/2. Cugliani, 508 Greenwich St. (966-9006).

MAURICE DUCRET/MOIRA CAMERON—A wall installation of thirty abstract works on paper/Works on paper and ceramic objects that explore the literal and graphic power of words. Through 3/2. Twining, 568 Broadway (431-1830).

GRAHAM DURWARD—Six works that incorporate image and text, and a videotape; through 3/2. Alexander, 270 Lafayette St. (941-9094).

SIMON EDMONDSON/DAVID MORIARTY—New paintings/Works on paper. Through 2/23. Beitzel, 102 Prince St. (219-2863).

VICTOR ELMALEH—New watercolors and collages; through 2/16. Staempfli, 415 W. Broadway (941-7100).

TRACY ESSOGLOU/SHENGE KA PHAROAH—Sculptural assemblages of discarded objects retrieved from the streets of New York, the Maine coastline, Greek villages, and other locations/Colored drawings of interlocking figures and abstract spaces on planks of knotted wood. Through 3/9. Baghoomian, 555 Broadway (941-1410).

BARBARA FAHRNER—Artist books and works on paper; through 3/2. Granary Books, 568 Broadway (226-5462).

LAWRENCE FANE—Wall-mounted and free-standing steel sculptures based on landscape; through 3/9. Bace, 584 Broadway (925-3989).

MING FAY—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

JOEL FISHER—Recent sculpture; through 3/6. Brown, 560 Broadway (219-1060).

WALTON FORD—Paintings that explore themes of 19th-century America; through 2/27. Cutler, 593 Broadway (219-1577).

KENJI FUJITA—Painted plywood floor sculptures and works on paper; through 2/29. Luhring Augustine, 130 Prince St. (219-9600).

SAM GLANKOFF/PETER SCHROTH—Abstract watercolors, woodcuts, and "Print-paintings" covering the years 1940–1982/Small paintings of American landscapes. Through 2/23. Munroe, 130 Prince St. (226-0040).

PAUL GRAHAM/WALTER MARTIN—Photographs of Western Europe/Drawings for various 19th-century patents. Through 2/23. P.P.O.W., 532 Broadway (941-8642).

JOEL HANDORFF—Paintings of fossil fish on canvas, paper, Plexiglas, and silk; through 2/28. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

JAN HASHEY—New drawings in a series titled "Brown Bowls"; through 2/23. Toll, 146 Greene St. (431-1788).

DAVID HATCHETT—Sculptures of objects clad in metal plates and pierced with rivets and screws; through 3/2. Yi, 249 Centre St. (334-5189).

CATHERINE HOWE—Recent paintings; through 3/2. Theodore, 580 Broadway (274-8260).

ALFRED JENSEN—Diagrammatic paintings; through 2/23. Pace, 142 Greene St. (421-3292).

JASPER JOHNS—Recent paintings and drawings; 2/16–3/9. Castelli, 420 W. Broadway (431-5160).

BILL KANE—Large-scale photographs of Walden Pond mounted on stretched canvas, incorporating collage elements such as wood, glass, neon, burnt books, and wax; 2/9–3/8. Foster Goldstrom, 560 Broadway (941-9175).

MICHAEL KIRK/MARK MAHOSKY—Large-scale landscapes in pastel/Small oil paintings of landscapes in eastern Pennsylvania; 2/19–3/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

KOMAR & MELAMID—A maquette and other works related to their installation in the Holy Rosary Roman Catholic Church, Jersey City; through 2/16. Feldman, 31 Mercer St. (226-3232).

WOLFGANG LAIB—New sculpture; through 3/2. Sperone Westwater, 142 Greene St. (431-3685).

GARY LANG/NANCY BOWEN—Abstract geometric paintings with colors that refer to American culture/Ceramic sculptures and blown glass sculptures with organic shapes; 2/16–3/2. Nosei, 100 Prince St. (431-9253).

JOHN LAUB—Realist paintings of beaches; through 2/16. Helio, 588 Broadway (966-5156).

STEPHEN LAUB—Wall-mounted sculptures that contain historical photographs of the images on which they are based; through 3/2. Wingate, 578 Broadway (966-5777).

LI LIN LEE—Paintings in enamel on wood and copper; through 3/2. Donahue, 560 Broadway (226-1111).

WILLY LENSKI—Paintings of isolated figures involved in solitary activities; through 2/23. Neo Persona, 51 Hudson St. (406-9835).

ARLENE LOVE AND LEE LIPPMAN—Two separate bodies of work by these artists who are married to eachother that relate to their travels together in Mexico. Through 2/16. Bennett Siegel, 140 W. Broadway (385-4434).

MARY LUCIER—A three-part installation titled "Asylum" consisting of an indoor garden, a rustic tool shed, and a video/machine area; through 2/23. Greenberg Wilson, 560 Broadway (966-2024).

BORIS MARGO—Surrealist and abstract paintings and works on paper from 1940–49, through 2/28, at Levy, 415 W. Broadway (941-0009), and cellocuts and prints, through 2/28, at Cole, 200 W. 57th St. (333-7760).

AGNES MARTIN—Paintings spanning the years 1959–1969 that chronicle Martin's departure from her bold symmetrical arrangements through her adoption of an expansive grid; through 2/23. Boone, 417 W. Broadway (431-1818).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

JIM MCSHEA—Geometric abstract paintings; through 2/27. Pearl, 415 W. Broadway (966-5506).

DONALD MOFFETT/SCOTT LIFSHUTZ—A series of backlit cibatransparencies of images appropriated from sex porn videos accompanied by an activist text/Paintings that are portraits of his friends' backs. Through 2/16. Wessel O'Connor, 580 Broadway (219-9524).

KON-SU NAM/TARLETON BLACKWELL—A multi-media installation of symbolic arrays of numbers and imagery referring to WW2/Paintings that combine advertising and mass-media imagery and comment on such issues as poverty and violence. Through 2/16. Alternative Museum, 17 White St. (966-4444).

MANUEL NERI—New carved marble sculptures that continue his exploration of the human figure; through 2/23. Cowles, 415 W. Broadway (925-3500).

ALBERT OEHLEN—Recent paintings; through 3/9. Luhring Augustine, 130 Prince St. (219-9600).

STEPHEN PACE—Four decades of watercolors; through 2/27. Perlow, 560 Broadway (941-1220).

ALBERT PALEY—Architectural furniture with ornamental metalwork; 2/15–3/9. FEndrick, 568 Broadway (966-2820).

PHILIP PEARLSTEIN—Selected prints from 1972–1989; through 3/2. Condeso/Lawler, 76 Greene St. (219-1240).

SIGMAR POLKE—A retrospective of prints that details the artist's fascination with everything from Pop Art to mystical transformation; through 3/2. Nolan, 560 Broadway (925-6190).

RICK PROL—Pastels on paper that fuse abstract and figurative elements; through 2/24. Sharp, 8 Spring St. (966-5888).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; 2/16–4/30. Flynn, 113 Crosby St. (966-0426).

SHARON ROSENFELD—Romantic landscape paintings; through 3/23. Ingbar, 578 Broadway (334-1100).

MIMMO ROTELLA—Assemblages of torn posters on canvas spanning 1950 to the present by this artist who was member of the Nouveau Realiste movement in Paris; through 3/2. Salvatore Ala, 560 Broadway (941-1990).

DAVID ROW—New abstract paintings; 2/16–3/16. Good, 532 Broadway (941-8066).

KATHY RUTTENBERG—Paintings of isolated figures in interiors; through 3/2. Bustamante, 560 Broadway (226-2108).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; 2/16–3/30. Bitter-Larkin, 597 Broadway (219-0150).

MARCIA SCANLON—Paintings of objects on tabletops; through 3/13. Davidson, 415 W. Broadway (925-5300).

PEGGY SHAW/ANNE POURNY—Paintings that incorporate photographic negatives, Plexiglas, lace, and other materials/Small-scale collages. Through 3/9. Katzen, 475 Broome St. (966-4469).

PETER SHELTON—Small, medium, and large-scale sculptures in bronze, iron, and fiberglass that continue his analysis of interior and exterior space, mass, volume, and physical displacement; through 3/9. Louver, 130 Prince St. (925-9205).

ALAN SHIELDS—Works on canvas and paper; through 3/2. Cooper, 155 Wooster St. (674-0766).

GREGORY SMITH—Welded steel sculpture; through 2/23. Bettal, 137 Duane St. (233-7824).

JOE STEFANELLI—Abstract paintings from the 1960s; through 2/23. M-13, 72 Greene St. (925-3007).

MEYER VAISMAN—Collages; through 2/23. Gorney, 100 Greene St. (966-4480).

IRENE VALINCIUS—Abstract paintings in oil, beeswax, and dry pigments with layered and scraped surfaces; through 3/2. Alan, 270 Lafayette St. (226-5145).

EMILIO VEDOVA—New monotypes printed at the Garner Tullis Workshop in New York; through 3/13. Auchincloss, 558 Broadway (966-7753).

YOSHI WADA—An installation of sound-generating devices and sculpture titled "What's the Matter With Your Ear?"; through 3/2. Harvey, 537 Broadway (925-7651).

MATTHEW WEINSTEIN—New paintings; through 3/2. Postmasters, 80 Greene St. (941-5711).

ROBERT WILSON—Furniture, sculpture, paintings, and drawings; through 2/23. Cooper, 155 Wooster St. (674-0766).

DANIELE ZENARI—Figurative paintings in an Old Master style; through 2/28. C & A, 96 Spring St. (431-8664).

Other

TINA AUFIERO/PENNIE UMBRICO—Vessel-like sculptures/Paintings. Through 2/24. P.S. 122, 150 First Ave. (228-4150), Thu.–Sun. 12–6.

ART

LUC DELEU—Models, drawings, and photodocumentation of a range of his recent architectural projects; through 2/23. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

SUSAN HAMBLETON—Romantic landscape paintings; 2/13–3/16. The Gallery, 30 Bond St. (505-9668).

VIVIENNE KOORLAND—Mixed-media paintings based on drawings by children who were in concentration camps, in a series titled "Terezin Paintings"; through 2/23. Gering, 14 W. 11th St. (353-2633).

JANE PIPER—Abstracted still-life paintings from 1976 to the present; through 2/23. New York Studio School, 8 W. 8th St. (673-6466), Mon.–Fri. 10–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American and European works by Bellows, Burchfield, Cassatt, Catlin, Church, Dufy, Homer, LaFarge, Prendergast, Pissarro, Sargent, others; through 2/28.

CDS—13 E. 75th St. (772-9555). Sculpture by De Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; through 2/28.

CHINA HOUSE—125 E. 65th St. (744-8181). Works that depict children by Chinese artists, from 206 B.C. through the 20th century; through 3/2.

GODEL—32A E. 76th St. (288-7272), Mon.–Fri. 10–6, Sat. 10–5. Late 19th-century American paintings, by Johnson, Lippincott, Moeller, Musgrave, Weeks, others; through 2/23.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Monotypes by Belag, Cyphers, Meyer, Santlofer, Stevens; through 2/23.

SPANIERMAN—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, Villalta, others; through 3/2.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Botero, Calder, Manzu, Marini, Moore; through 3/8.

WERNER—21 E. 67th St. (988-1623). Seven volumes of the limited-edition magazine *Krater & Cloud*, with graphic work, texts, and photographs by Baselitz, Immendorf, Lupertz, Penck, others; through 2/16.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). Figurative sculpture by Barlach, Beckmann, Kadish, Lehmbruck, Weinberg; through 2/27.

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Duff, Hunt, Judd, Kelly, Nauman, Oldenberg, Shapiro, Tuttle; through 2/23.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works by Braque, Escher, Helleu, Picasso, Redon, others; 2/15–3/30.

HAMMER—33 W. 57th St. (644-4400). 19th and 20th-century European paintings by Bouguereau, Hayet, Matisse, Picasso, Pissarro, Sisley, others; through 3/10.

MCCOY—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 3/9.

PACE PRINTS—32 E. 57th St. (421-3237). "The Unique Print," with works by Alexander, Andoe, Baechler, David, Gornik, Young, Wegman, others; through 2/23.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

ST. ETIENNE—24 W. 57th St. (245-6734). Watercolors, drawings, and prints by Kokoschka, Klimt, Schiele; through 3/2.

SOLOMON—724 Fifth Ave. (757-7777). "Space Attitudes," curated by Neil Jenney, with paintings by Egelston, Jenney, Wegman; through 2/13.

TATISTCHEFF—50 W. 57th St. (664-0907). Landscape and figure paintings by five California artists, including Brace, Chapman, Pitcher, Sanchez, Schnitzer; through 3/2.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Bolotowsky; through 2/23.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). Works by Ruckreim, Tuttle, Zaugg; through 3/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; through 3/2.

BURGIN—130 Prince St. (219-8379). Photographic works by artists who were living in Los Angeles from 1970–75, including Ader, Baldessari, Cumming, Elk, Leavitt, Ruppersberg, Wegman; through 3/2.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by Faust, Ferris, Fitzgerald, Maisner, Van Maanen; 2/14–3/16.

CERVERA—470 Broome St. (941-7135). Works with linguistic elements, by Cuenca, Diao, Finlay, Rosen; through 3/2.

COOPER—155 Wooster St. (674-0766). Drawings by sculptors; through 3/6.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Fischer, Hunt, Kapoor, Marioni; through 3/9.

DOME—578 Broadway (226-5068). Works by six Argentine artists; through 3/2.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Winter '91," with drawings by Bradshaw, Evans, Goldman, Jakob, Larabee, Melamed, Nagorka, Pierson; through 2/16.

FRANKLIN FURNACE—112 Franklin St. (925-4671). A collection of more than 5,000 menus from Chinese restaurants in all fifty states, curated by Harvey Spiller; 2/15–3/16.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (925-7474). Sculpture by Fabro, Flavin, Kounellis, Lewitt, Long, Merz, Nauman; through 2/28.

O.K. HARRIS—383 W. Broadway (431-3600). Works by Dalglish, Deschamps, Del Valle, Fawcett, Gomez, Gozu; through 3/2.

INGBAR—578 Broadway (334-1100). Paintings of New York architecture by Arguimbau, Darling, Gunderson, Marcik, Rozene, others; through 2/16.

LIGUORI—93 Grand St. (334-0190). Prints by Bruskin, Eckhart, Schuyff, Spence; through 2/28.

LORENCE-MONK—At 578 Broadway (431-3555): "Dead Heroes, Disfigured Love," with works by Benglis, Clemente, Dunham, Marden, Pollock, Rothenberg, Serrano, Winters, others, through 2/23; at 568 Broadway (431-3555): Artists' books, through 3/23.

METRO PICTURES—150 Greene St. (925-8335). Works by Dunham, Kelley, Sherman; through 3/2.

NOSEI—100 Prince St. (431-9253). "Personal Portraits," with works by Baechler, Chia, Duong, Galan, Milow, Smith, others; through 2/14.

PRATT MANHATTAN—295 Lafayette St., Mon.–Sat. 10–5. Works by Albert, Landau, McNeil, Schucker, Wickiser; through 3/2.

ROSENBERG—115 Wooster St. (431-4838). Works by Ballard, Cuppaidge, Gianakos, Lewitt, Mangold, Strautmanis, Williams, others; through 3/2.

RUGGIERO—72 Thompson St. (966-3711). Drawings by Bochner, Carroll, Heeks, Richter, Sisto, Twombly, others; through 2/23.

SHAINMAN—560 Broadway (966-3866). Scupture, painting, and photography by Campanelli, Coyne, Genzken, Maet, Richon, others; 2/13–3/9.

SIKKEMA—155 Spring St. (274-1748). Works by Casebere, Egloff, Pettibone; through 2/17.

SOLO—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; through 3/3.

STARK—594 Broadway (925-4484). Large-scale paintings by Gianakos, Maltz, Wagner; through 3/2.

STUX MODERN—155 Spring St. (219-0010). "Geometries of Color: American Post-Painterly Abstraction," with paintings by Held, Kelly, Johns, Lichtenstein, Mangold, Martin, Noland, Stella; through 3/2.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Butterfield, Crane, Gornik, Leaf, Michaux, Santore, Vath, others; through 2/23.

303—89 Greene St. (966-5605). Drawings and works on paper by Kilimnik, Pettibon, Ruppersberg; through 3/2.

WEBER—142 Greene St. (966-6115). "The Political Arm," with works by Adams, Andre, Golub, Haacke, Johns, Kruger, Oldenburg, Reinhardt, others; through 2/23.

Other

CITY—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; through 3/1.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; through 3/9.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Works that address the cultural, racial, and sexual difficulties that minorities face in the United States, by Edison, Machida, Yong Soon Min; through 2/16.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ART IN GENERAL—79 Walker St. (219-0473). "Shooting Back: Photography by and About the Homeless," with photographs taken by children living in shelters in Washington, D.C., and by Goldberg, Hubbard, Nieto del Rio, Peterson; through 2/23.

ROY BROMBERG—Color photographs of objects found in New York City and Paris and black-and-white photographs of people using public telephones in those cities; through 2/22. La Maison Francaise of New York University, 16 Washington Mews (998-8750), Mon.–Fri. 10–6.

BURDEN—Aperture Foundation, 20 E. 23rd St. (505-5555). "The Body in Question," with photographs by Altamura, Bruce of Los Angeles, Kruger, Lynes, Weston, Witkin, Wojnarowicz, others; through 2/28.

LOIS CONNER/VAL TELBERG—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953. Through 3/16. Miller, 138 Spring St. (226-1220).

NEELON CRAWFORD—Large-format photographs of Antarctica; through 2/23. Witkin, 415 W. Broadway (925-5510).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun. 10–3. Free.

RUZZIE GREEN—Early black-and-white and color advertising photographs; through 2/16. Photofind, 138 Spring St. (334-0010).

MAGGIE HOPP—Black-and-white photographs of Time Square's historic theaters; through 2/28. National Institute for Architectural Education, 30 W. 22nd St. (924-7000).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 2/15: "Andrea Sperling: Hand-Colored and Black-and-White Infrared Photographs." Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7:

“Contemporary French Photography ‘En Liberte.’ ”

MARTIN KIPPENBERGER—Large-scale photographs of his paintings of icons of contemporary culture, and drawings that depict mirror images of the photographs, from a series titled “Heavy Madel”; through 2/23. Pace/MacGill, 32 E. 57th St. (759-7999).

MIN/LOWINSKY—584 Broadway (226-5442). European photographs of the 1850s by Baldus, Cuvelier, de Clerq, Greene, Langlois, Murray, Robert, Tripe, others; through 2/28.

LISETTE MODEL—Vintage photographs; through 2/16. Van Eck, 420 W. Broadway (219-0717).

ANDREA MODICA—Platinum palladium portraits of children and adolescents; through 2/23. Lieberman & Saul, 155 Spring St. (431-0747).

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. “The Color Spectrum,” with works by Baker, Bullaty, Gregory, I. Lawrence, T. Lawrence, *Lomeo, Tepfer, Saiz, Yamamoto; through 3/2.*

MARTIN PARR—Recent color photographs by this British Magnum photographer that depict the English “comfortable” class engaged in various activities such as shopping and going to gallery openings; 2/16–3/23. Borden, 560 Broadway (431-0166).

JUDITH JOY ROSS—Black-and-white portraits and other photographs that comprise four different series, executed between 1982–1990, all taken with an 8 x 10 camera; through 2/23. Danziger, 415 W. Broadway (226-0056).

ARTHUR TRESS—Photographs of objects in aquariums, in a series titled “The FISHtank Sonata”; through 3/2. Twining, 568 Broadway (431-1830).

MARKE DARYL WEBB—Photographs that depict all types of Texans, from black basketball players, to American Indians, to punk adolescents; through 3/9. Opsis, 561 Broadway (966-8881).

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 2/16 at 8:30: Brigid Murphy in “Tall Tales & Fairy Stories.” Free.

THE KITCHEN—512 W. 19th St. (255-5793). 2/14–16 at 8:30, 2/17 at 3 and 8:30, 2/20–23 at 8:30, 2/24 at 3 and 8:30: John Kelly & Co. in “Maybe It's Cold Outside.” Wed., Thu., Sun. $12; Fri. and Sat. $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: “Jane Kaufman: Quilted Pieces.” 2/14–4/28: “Furniture by Wendell Castle.”

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: “Behind the Scenes.” Through 4/29: “Manifest Destiny.”

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: “Romance of the Taj Mahal.”

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: “Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum.” Through 9/30: “In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall.” Through 4/1: “Grand Lobby Installation by Reeva Potoff.” Through 5/6: “Albert Bierstadt: Art & Enterprise.”

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: “Images and Image Makers: 19th-Century Portraiture in Brooklyn.”

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: “Closeup: Lessons in the Art of Seeing African Sculpture.”

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/24: “Mondo Materialis.”

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: “Works by Maria Nordman.” Through 3/28: “John Chamberlain.” Through 6/21: “Bernd and Hilla Becher.” **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's “Broken Kilometer.” **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's “The New York Earth Room.”

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's “The Progress of Love.” Through 3/24: “The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library.”

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: “Jacques Lipchitz: A Life in Sculpture.” Through 8/18: “Selections from the Jewish Museum's Collection.”

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: “Glass Gathers.” Through 6/30: “Five Years of 19th-Century Acquisitions.” Through 3/31: “Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection.” Through 5/19: “New Guinea Bone Carvings.” Through 4/14: “Theatre de la Mode.” Through 3/17: “Albrecht Durer: The Apocalypse.” Through 3/17: “Photography from the 1940s and 1950s: Selections from the Collection.” Through 4/7: “American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800.” Through 3/31: “The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R.” Through 3/31: “Sacred Mountains in Chinese Art.” Through 5/26: “Chess and Art.” Through 3/24: “Kazimir Malevich, 1878–1935.” 2/19–5/5: “The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908).” **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: “Selections from the Permanent Collections.” Through 2/17: “The Spanish Forger: A Master of 19th-Century Medievalism.” 2/15–4/21: “The Drawings of Anthony Van Dyck.”

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: “The Cutting Edge: Contemporary American Folk Art.” Through 3/3: “Painters of Record: William Murray and His School.”

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: “Another Face: Mexican Masks from El Museo Del Barrio's Collection.” Through 3/15: “The International Art Show for the End of World Hunger.”

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 2/19: “Gifts of the Associates: 1975–1990.” Through 3/19: “Artist's Choice: Chuck Close, Head-On the Modern Portrait.” Through 2/28: “Projects: Dennis Adams.” Through 3/19: “Projects: Stuart Klipper.” 2/14–4/23: “Liubov Popova.” 2/14–4/30: “British Photography from the Thatcher Years.”

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: “Echoes of New York: The Paintings of Theresa Bernstein.” Through 2/16/92: “The Artistic New York of Louis Comfort Tiffany.” Through 6/9: “Within Bohemia's Borders: Greenwich Village, 1830–1930.”

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: “The Drawings of Henry Fuseli.” Through 3/24: “Eastman Johnson: The Cranberry Harvest, Island of Nantucket.”

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. 2/16–4/7: “Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY.” 2/16–4/7: “Cadences: Icon and Abstraction in Context.” 2/16–4/7: “And 22 Million Very Tired and Very Angry People.” 2/16–4/7: “Manuel Pardo: Late 20th-Century Still Lifes.”

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: “Art What Thou Eat: Images of Food in American Art.”

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. “Building the New York Public Library.” Through 4/13: “Charles Dickens: His Life and Work.” Through 4/27: “Eighty from the Eighties: A Decade of Fine Printing.” Through 3/2: “On Paper: The History of an Art.”

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: “Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel.”

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 3/17: “Recent Acquisitions and Notable Works from the Permanent Collection.” Through 3/17: “From the Studio: Artists-in-Residence.”

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. “Twentieth-Century American Art: Highlights of the Permanent Collection III” . . . “Calder's Circus.” Through 3/17: “Robert Rauschenberg: The Silkscreen Paintings, 1962–64.” Through 4/7: “Drawings from the Permanent Collection: Surrealism and After.” Through 3/24: “The 1980s: A Selected View from the Permanent Collection.” **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: “Painted Forms: Recent Metal Sculpture.” **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 2/16: “Early/Later: Works from the Permanent Collection.” **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: “Image and Likeness: Figurative Works from the Permanent Collection.”

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/14 at 10 a.m.: “Contemporary Art.” On view from 2/9. 2/14 at 2: “Impressionist and Modern Paintings, Drawings, and Sculpture.” On view from 2/9.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/13 at 10 a.m.: “Modern & Contemporary Paintings, Watercolors, Drawings & Sculpture.” On view from 2/9.

DOYLE—175 E. 87th St. (427-2730). Next sale on 2/20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/13 at 10:15 a.m. and 2: “Sotheby's Arcade Auctions: Jewelry.” On view from 2/9. 2/15 at 10:15 a.m. and 2: “Impressionist, Modern & Contemporary Paintings, Drawings & Sculpture.” On view from 2/9.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 13

BOSTON CAMERATA, Joel Cohen conductor. Semi-staged presentation of *Tristan and Iseult,* a medieval romance told through poetry and music of the 12th–13th centuries. Merkin Concert Hall at 8. $15.

TAKE 6, vocal group, with pianists Ellis Marsalis and Marcus Roberts (N.Y. debuts), in solos and duets. Carnegie Hall at 8. $20–$27.50.

TOKYO STRING QUARTET, with pianist Ilana Vered. Beethoven, Laderman (premiere), Brahms. Metropolitan Museum at 8. $18.

JUILLIARD STRING QUARTET—Tully Hall at 8. Sold out.

NEW YORK CAMERATA—C.P.E. Bach's Quartet No. 3 in G; James Primosch's *Weil alles unsagbar ist* ("Because Everything Is Unsayable") (world premiere). Weill Recital Hall at Carnegie Hall at 8. $12.

ALLISON ELDREDGE, cellist, with pianist Yoshie Akimoto. Beethoven, Schumann, Debussy, Franck, Chopin. 92nd Street Y at 8. $10, $12.50.

ANDY TEIRSTEIN, composer. Premiere of *Winter Man.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $12.

CHRISTINA WALSER DUET—The contralto, and pianist Hanni Schmid Wyss. Music of Haller, Honegger, Martin , A. Nick (premiere), Schoeck. Swiss Institute, 35 W. 67th St. (496-1759), at 6:30. Free.

JUILLIARD STUDENT CONCERT—Mozart Bicentennial Celebration; performances of sonatas and a trio. Alice Tully Hall at 1. Free.

CRAIG RICHEY, pianist/**EVAN RICHEY,** cellist. Mozart, Schumann, Chopin, Grieg. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ANDREW BOLOTOWSKY, on the Conical Boehm Flute. Music by Kamin, Wigglesworth, Kuhlau, Paganini, others. Federal Hall, 26 Wall St., at 12:30. Free.

MARILYN ENGLE, pianist. All-Mozart recital. Lincoln Center Library at noon. Free.

WANDA COCHRAN, soprano, with pianist Mack Schlefer. "Old-fashioned" songs by Berlin, Kern, Rodgers and Hart, others. Lincoln Center Library at 4. Free.

Thursday, February 14

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Maria Ewing. Steven Mercurio's *For Lost Loved Ones* (world premiere); Mozart's "Bella mis fiamma," K. 528, and Adagio and Fugue, K. 528; Strauss's "Four Last Songs." Avery Fisher Hall at 8. $10–$43.

MUSICA DE CAMARA STRING QUARTET—Haydn, Jack Delano, Borodin. Merkin Concert Hall at 8. $15.

MISADE TRIO—Works by Mendelssohn, Turina, Shostakovich, Beck. Weill Recital Hall at 8. $8.50, $12.50.

COLUMBIA COMPOSERS III—New Calliope Singers, conductors John Liepold, Kurt Phinney. Green, Karmer, Phinney, Komifaruk. Miller Theater, Broadway and 116th St. (854-7799), at 8. Free.

THE OJAYS AND SURFACE, with Milira. Apollo Theater, 253 W. 125th St. (749-5838), at 7. $17.50–$32.50.

TAKE 6—See 2/13.

LEO KRAFT, composer-conductor. "Village Variations": works for voice and instruments. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

ANDY TEIRSTEIN—See 2/13.

NEW YORK WOMEN COMPOSERS—"Performers' Showcase": Flutist Marilyn Bliss, pianists Camille Budarz, Marcia Eckert, violist Mimi Dye, soprano Joyce Suskind. Works by Bliss, Campbell, Hoover, Mamlok, Richter, Schonthal, Vazquez. CUNY Graduate Center Auditorium, 33 W. 42nd St., at 8. Free.

HIGHLIGHTS IN JAZZ—18th-anniversary program. Clark Terry, Roger Kellaway, Bucky Pizzarelli, Gene Bertoncini, Jay and Mike Leonhart, with a surprise guest. Pace Downtown Theater, 3 Spruce St., between Park Row and Gold St. (346-1715), at 8. $12.

MAKE BELIEVE BALLROOM—Singer Rosemary Clooney; Ted Brown host. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts., at 12:15. Free. Broadcast, WNEW-AM.

ALAN SEALE, baritone/**ARLENE SHRUT,** pianist. "Serenades of Love": songs by Richard Strauss, Debussy, Wolf, Duparc, Brahms, others. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MOZART IN THE MARKET—Recitals by Juilliard students, celebrating the Mozart bicentennial. Citicorp Center, Lexington Ave. and 53rd St. Today at 1. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist William Tritt, cellist Jian Wang. D. Scarlatti, Faure, Dvorak. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, February 15

NEW YORK CITY OPERA ORCHESTRA, Guido Ajmone-Marsan conductor; violinist Hideko Udagawa (N.Y. debut), soprano Renee Fleming. Stravinsky's Divertimento From *The Fairy's Kiss;* Bruch's Violin Concerto No. 1; Ravel's *Sheherazade* for Soprano and Orchestra; Mendelssohn's Symphony No. 4, "Italian." Carnegie Hall at 8. $10–$35.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artist, oboist Stephen Taylor. Mozart, Prokofiev, Knussen, Smetana. Alice Tully Hall at 8. $20.

NEW YORK PHILHARMONIC—See 2/14.

ROBERTA RUST, pianist. Prokofiev program. Weill Recital Hall at Carnegie Hall at 8.

DIAL THREE M'S FOR MUSIC—Downtown Chamber & Opera Players, Mimi Stern-Wolfe conductor-pianist; with soprano Elizabeth Kirkpatrick, others. Saluting Mozart, Martinu, William Mayer (four premieres). St. Peter's Church, Lexington Ave. and 54th St. (477-1594), at 8. $10.

RUTH LAREDO, pianist, with violinist Eric Grossman. "Concerts With Commentary: Brahms and the Schumanns." Metropolitan Museum at 8. $10.

MARK SALMAN, pianist. Beethoven-sonata cycle. Friends Meeting House, 15 Rutherford Pl., E. 15th St. east of Third Ave., at 7:30. $7.

WINTER BLUES FESTIVAL—World Music Institute event, M.C.'d by Taj Mahal. BMCC Triplex, 199 Chambers St. (618-1980). Tonight at 8: Piedmont Blues, with John Cephas, Phil Wiggins/Larry Johnson. $15.

SUSAN OSBORN, vocalist, with pianist Phil Markowitz. Folk, jazz, New Age, gospel, and pop. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 8. $12.

OJAYS AND SURFACE—See 2/14. Tonight at 7 and 11.

MUSIC FROM IRAN—Chakavak performs in the Islamic Galleries, Metropolitan Museum, at 7. Free with museum admission.

MARCIA PETITT, soprano, with pianist June Marano-Murray. Songs of Wolf, Brahms, Faure, Debussy, Duparc, Sondheim. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ANDY TEIRSTEIN—See 2/13.

MOZART IN THE MARKET—See 2/14.

Saturday, February 16

NEW YORK CHAMBER SYMPHONY, George Manahan conductor; soprano Harolyn Blackwell, trumpeter Neil Balm. Bach, Handel, Delalande, Rameau-Leppard, Telemann. 92nd Street Y at 8. $20.

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; soloists Betsy Norden, Mary Ann Hart, Steven Tharp, Jan Opalach. Bach's *Mass* in B Minor. Carnegie Hall at 8. $12–$37.

MUSICA SACRA, Richard Westenburg conductor. Bach's seven motets. Alice Tully Hall at 8. $15–$23.

WAVERLY CONSORT, Michael Jaffee director. "Jerusalem, Jerusalem": music of six centuries. Town Hall at 8. $15–$20.

EDUARDO FERNANDEZ, classical-guitarist. Music of Milano, Sor, Takemitsu, Berio, Brouwer, Ponce, Torres. Merin Concert Hall at 8. $15.

NEW YORK PHILHARMONIC—See 2/14.

BILLY HARPER QUINTET—Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

INXS—Madison Square Garden at 8. $25.

OJAYS AND SURFACE—See 2/14.

JOANNE BRACKEEN, pianist. "Jazz at the Cathedral: Piano Plus . . . " Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

WINTER BLUES FESTIVAL—See 2/15. Tonight: Electric Blues, with James Peterson Blues Band, Rosco Gordon, Larry Dale & Bob Gaddy with Killing Floor.

DONALD JOYCE, organist. "Iberian Mysticism and Pictorialism: Battles, Birds, Drums, and an Ensalada." St. John's in the Village, W. 11th St. at Waverly Pl. (243-6192), at 8. $8.

AFRICAN MUSIC FESTIVAL—Celebration of Black History Month. Symphony Space at 8. $20, to benefit three West African cultural groups on tour.

A CLOUD 9 CONSORT—Music of Piazzolla, Satoh, Ives, and ensemble members. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ANDY TEIRSTEIN—See 2/13.

PAUL VERONA, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

EMPIRE BRASS—Music by Rimsky-Korsakov, Borodin, Smetana, Bach, Tchaikovsky, Gershwin, others. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 8. $15–$22.

S.E.M. ENSEMBLE—Kotik, Jenkins, Duchamp, Cage. 26 Willow Pl., Brooklyn (718-243-0964), at 8. $10.

JAZZ FESTIVAL—The Microscopic Septet. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

NEW MUSIC CONSORT, Claire Heldrich and Madeleine Shapiro directors; with drummer Olatunji. Salute to Black History Month. York College Theater, 94-45 Guy R. Brewer Blvd., Jamaica (718-262-2400), at 8. Free.

Sunday, February 17

SALZBURG MOZARTEUM—Fisher Hall at 3. Sold out.

KEITH JARRETT, pianist. Fisher Hall at 7:30. $14–$28.

DAVIDSBUNDLER—Pianist Olegna Fuschi, with instrumentalists. Chamber music by Schumann and Brahms. Alice Tully Hall at 8. $15, $20.

CHAMBER MUSIC SOCIETY—See 2/15. Today at 5.

Y WORKSHOP ORCHESTRA, Yaacov Bergman conductor; Ronny Whyte, jazz pianist, with bassist Frank Tate, drummer Joe Cocuzzo. Barber, Bernstein, and premiere of Whyte's arrangement of music from Gershwin's *Porgy and Bess*. 92nd Street Y at 3. Contribution.

SYLVIA ROSENBERG, violinist, with pianist Robert Spillman. Music of Harbison (N.Y. premiere), Bartok, Janacek, Beethoven. 92nd Street Y at 8. $10, $12.50.

CELEBRATING THE YEAR OF THE RAM—Festival of Chinese music and dance. Henry Street Settlement Harry DeJur Playhouse, 466 Grand St. (964-7903), at 1 and 3:30. $10; in advance, $8.

ST. BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor; organist William Trafka. Barber, Tchaikovsky, Poulenc. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $10.

PARTITA CHAMBER ENSEMBLE—Debussy's *Premiere Rhapsodie* for Clarinet and Piano; Bartok's *Contrasts;* Brahms's Trio in B, Op. 8. Greenwich House, 27 Barrow St. (666-0165), at 2. $12.

OMEGA ENSEMBLE—Verdi-Bassi, Tchaikovsky. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 2. $5.

STRING TRIO OF NEW YORK—Works by James Emery, John Lindberg, Thelonious Monk, Charlie Parker, Charles Mingus. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3. Free, or $5 donation suggested.

ALEXANDER STEIN, pianist. Music of Beethoven, Brahms, Rachmaninoff, others. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

KULINTANG MUSIC OF THE SOUTHERN PHILIPPINES—Uris Auditorium, Metropolitan Museum of Art, Fifth Ave. and 81st St. (545-7536), at 2:30. $10.

ARIEL CHAMBER PLAYERS—Music of Telemann, Ginastera, Beethoven, Haydn. Christ and St. Stephen's Church, 120 W. 69th St. (663-2496), at 3. $7.

JACQUELINE GEORGE, soprano, with pianist John Porter. Mendelssohn, Debussy, Strauss, Mozart, others. Weill Recital Hall at Carnegie Hall at 2. $20.

ARIOSO TRIO—Beethoven's Piano Trios Op. 1, No. 3; Op. 70, No.2. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

STUDENT CONCERT—College-level performers: Pianists Vika Korchynska-Kogan, Victor Martin, Alex Slobodyanik; violinists Petro Krysa, Taras Krysa. Ukrainian Institute, 2 E. 79th St. (860-3891), at 3. $10.

STIG GUSTAV SCHONBERG, organist-composer/**NICOLE NEIMAN,** soprano. Works by Schonberg for organ and voice; other. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 4:45. Free.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with Keisha St. Joan and Friends; offering. At 7, soprano saxophonist Zusaan Kali Fasteau (on several instruments), with contrabassist Leon Dorsey, drummer Cindy Blackman; $6. Lexington Ave. and 54th St.

NORTH/SOUTH CONSONANCE—Mezzo-soprano Linda Eckard, clarinetist Richard Goldsmith, pianist Max Lifchitz. Donnell Library, 20 W. 53rd St., at 2:30. Free.

MUSIC BY SIGMUND ROMBERG—Six singers perform. Metropolitan-Duane Church, Seventh Ave. at 13th St. (243-5470), at 3. Free, or $5 suggested donation.

JOSEPH C. DAVIS, carillonneur. American music of Washington's and Lincoln's days. Riverside Church, the Drive at 122nd St., at 3. Free.

ANDY TEIRSTEIN—See 2/13. Today at 3.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; clarinetist Robert Alemany. "Gershwin's *Porgy and Bess:* A Symphonic Picture"; Siegmeister's Clarinet Concerto; Hanson's Symphony No. 2, "Romantic"; Ravel's *Bolero*. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 2. $6, $10.

VINLAND DUO—Oboist Virginia Brewer, pianist Mary Ann Brown, with soprano Margaret Astrup. Music of Grieg, Peder Gram, Neils Otto Raasted, Jerrold Morgulas, Faure, Saint-Saens. Plymouth Church of the Pilgrims, Reception Hall, 75 Hicks St., Brooklyn Heights (201-592-1298), at 4. Free.

FACULTY RECITAL—Conservatory of Music. Works of Haydn, Tomasi, Britten. Sam Levenson Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

BARGEMUSIC—See 2/14. Today at 4.

Monday, February 18

NEW JERSEY SYMPHONY ORCHESTRA, Hugh Wolff conductor; soprano Dawn Upshaw. Stephen Albert's *RiverRun* (N.Y. premiere); Griffes's *Three Songs of Fiona MacLeod;* Dukas's *L'Ondine et la Pecheur* (world premiere); Debussy's *La Mer*. Carnegie Hall at 8. $7–$25.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Ann Schein. Mozart's *Cassation* in G, K. 63; D'Indy's "Karadec" Suite; Rachmaninoff's Piano Concerto No. 3. Alice Tully Hall at 8. $10–$25.

STEFAN VLADAR, pianist. Works of Mozart, Brahms. Merkin Concert Hall at 8. $7.

MOZART IN THE MARKET—See 2/14. Today at noon.

Tuesday, February 19

NEW MUSIC ORCHESTRAL PROJECT, Jorge Mester conductor; mezzo-soprano Katherine Ciesinski, with chorus. Premieres of works by Marc-Antonio Consoli, Paul Nelson, Anna Rubin, James Sellars. Carnegie Hall at 8. $5–$20.

FRANK WIENS, pianist. All-Prokofiev program. Weill Recital Hall at Carnegie Hall at 8. $10.

WASHINGTON BARELLA, oboist (N.Y. debut), with flutist Carol Wincenc, pianist George Lopez. Works by Bach, Dutilleux, Yun, Ernst Mahle (U.S. premiere), Ginastera, Pasculli. Merkin Concert Hall at 8. $10.

PEGGY PEARSON, oboist/**TONI LIPTON,** bassoonist. Works of Willard Elliot, Schuller, Alexander Miller, David Olan, Poulenc. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $5.

JOAN CAPRA, violinist/**CHARLES FERMEGLIA,** pianist. De la Guerre, Leclair, Senaille, Clery, Boulanger, others. Pen and Brush Club, 16 E. 10th St., at 8:30. Free.

JUILLIARD CONCERT—Chamber music. Alice Tully Hall at 8. Free; tickets required (874-7515).

MARGARET BROOKS, soprano, with pianist William Vaughn Jones. Music of Handel, Schubert, Debussy, Strauss, Ginsburg. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

JOHN WALKER, organist. Vierne's Symphony No. 2. Trinity Church, Broadway at Wall St., at 1. Free.

MOZART IN THE MARKET—See 2/14. Today at noon.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 2/11 at 8: Verdi's *Luisa Miller*, Santi conducting.; S. Dunn, I. Jones, Pavarotti, Nucci. 2/12 at 8: Beethoven's *Fidelio*, Perick conducting; Connell, Donath, Lakes. 2/13 at 8: *Puccini's La Boheme*, Badea conducting; Hong, Merritt, Domingo, Schexnayder. 2/14 at 8: Mozart's *Die Zauberflote*, Woitach conducting; Battle, Serra, Araiza, Malis. 2/15 at 8: *Luisa Miller;* same as 2/11. 2/16 at 1:30: *Fidelio;* same as 2/12 (WQXR). 2/16 at 8: *La Boheme;* same as 2/13.

Other

FALSTAFF, by Verdi. Juilliard Opera Center, Julius Rudel conductor. Juilliard Theater, 155 W. 65th St. (874-7515). 2/11, 13 at 8; 2/16 at 2. $10.

ORPHEUS UND EURYDIKE, by Gluck. Komische Oper of Berlin (American debut). Contemporary production in German, with supertitles in English; Hartmut Haenchen conductor, Harry Kupfer director. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/11 at 7; 2/13, 15 at 8; 2/17 at 3. $15–$60.

ACADEMYSCENES—Opera at the Academy in staged scenes from *Cherubin, Eugene Onegin, Lucia di Lammermoor,* others. New York Academy of Art, 419 Lafayette St. (677-8960). 2/11, 12 at 7:30. $15.

FIDELIO, by Beethoven. New York Opera Forum. Nicholas Roerich Museum, 319 W. 107th St. (864-7752). 2/15 at 7. Free.

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. Concert performance by the Barnard G&S Society, at meeting of New York's G&S Society, CAMI Hall, 165 W. 57th St. (718-259-6431). 2/13 at 8. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/24. Tickets, $7–$50. 2/12 at 8: *Mother Goose, The Cage, Duo Concertant, Tchaikovsky Piano Concerto No. 2.* 2/13 at 8: *Waltz Trilogy, Ecstatic Orange, Stars and Stripes.* 2/14 at 8: *Coppelia.* 2/15 at 8: *Allegro Brillante; Ives, Songs; Symphony in C.* 2/16 at 2: *Swan Lake, Divertimento "Le Baiser de la Fee," Tchaikovsky Piano Concerto No. 2.* 2/16 at 8: *Concerto Barocco, Quiet City, Duo Concertant, Symphony in C.* 2/17 at 1: *Waltz Trilogy; Ives, Songs; Symphony in C.* 2/17 at 7: *Mother Goose, Other Dances, Valse-Fantaisie, Stars and Stripes.* 2/19 at 8: *Coppelia.*

Feld Ballets/NY

JOYCE THEATER—Through 3/10. Tickets, $27. 2/12 at 8: *Contra Pose, At Midnight, Embraced Waltzes.* 2/13 at 8: *Ah Scarlatti, Charmed Lives, Ion, Common Ground.* 2/14 at 8: *Consort, Charmed Lives, Ion, Intermezzo No. 1.* 2/15 at 8 : *Contra Pose; Fauna* (premiere), music by Debussy; *Kore; Savage Glance.* 2/16 at 8: *A Footstep of Air; Savage Glance* (premiere), to music of Shostakovich; *Skara Brae.* 2/17 at 2, family matinee: *Meadowlark, A Footstep of Air, The Jig Is Up.* 2/17 at 7:30: *Meadowlark, At Midnight, Intermezzo No. 1.*

American Movement

CITY CENTER—2/12–17. Tickets, $12–$30. Three companies will participate, and perform together in the "Mixed Movement" program, 2/12 at 8, 2/16 at 2: **Bebe Miller and Company** in Act I of *The Hidden Boy—Incidents From a Stressed Memory;* **Elisa Monte Dance Company** in *Treading* and *Dextra Dei;* **Parsons Dance Company** in *Scrutiny* and *Tower* (world premiere), a solo by David Parsons. Other programs: 2/13 at 8, 2/17 at 2: **Bebe Miller.** 2/15 at 8, 2/17 at 7:30: **Elisa Monte.** 2/14, 16 at 8: **Parsons.**

Other

BARBARA HOFRENNING—With musician David Shea, other performers. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/14–17 at 8:30. $8.

DONALD BYRD/THE GROUP—With guest artists, the Dayton Contemporary Dance Company. 2/15, 2/16 at 7:30; 2/17 at 3: *Prodigal* (world premiere), *Cruelty and Reconciliation* (American premiere), and *Dark Joy* (N.Y. premiere). The different groups will perform *Dark Joy* at different performances. Aaron Davis Hall, CCNY, 133rd St. and Convent Ave. (385-2964). $12.

MYUNG-OK HAN DANCE COMPANY—Choreography by Han. Marymount Manhattan Theater, 221 E. 71st St. (979-7525). 2/15 at 8. $10.

WENDY BLUM/MOLLY RABINOWITZ—Works by each. Dia Center for the Arts, 155 Mercer St. (360-6788). 2/14, 15 at 8:30. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E)**. **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

ORFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.– Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th-27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.-Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri.

SOLUTIONS TO LAST WEEK'S PUZZLES

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THE SMASH OF 25 SEASONS

RESTAURANTS

11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.—Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333/1152). Jacket required. Spanish-Catalan Mediterranean. Spcls: marinated salmon with white beans, wild mushrooms and chives; sweet pepper stuffed with cod; roasted baby goat; angulas. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–3:30. D Mon.—Sat. 6–11, Sun. 3:30–8. Tapas bar from 4:30. Private parties for 12. **(E)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai/seafood. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

POMAIRE—371 W. 46th St. (956-3055). Casual. Chilean. Spcls: pastel di choclo, cazuela de ave, sopa marenere. Res. sug. L Tue.–Fri. noon–6. D Tue.–Thu. 6–10, Fri.–Sat. to midnight, Sun. 2–10. Ent. Fri.–Sat. from 9. Closed Mon. **(I–M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Casual. Russian. Spcls: chicken Kiev, koulibiak, blini imperial, veal pojarski. Res. sug. L Tue.–Sat. noon–3. D daily 5–midnight. Ent. nightly from 7. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

OLIVER'S—33 E. 60th St. (935-8722). Casual. British. Spcls: shepherd's pie, Oliver's fish and chips, roast prime ribs of beef with Yorkshire pudding. L Mon.–Sat. 11:30–4. Br Sun. noon–4. D Mon.–Sat. 4–11, Sun. to 9. **(I-M)** **AE, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JACQI'S—132 E. 61st St. (838-4559). Casual. American-French. Spcls: pan-roasted cod with ratatouille, calf's liver steak with sweet and sour leeks, grilled breast of duckling with leg confit and roasted shallots. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 4–10. Bar till 1 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY EDNA LAROCHE

ROMANTIC NOTIONS—It's that time of the year again: when couples officially take a day just for themselves and whisper "little nothings," while the arms are overflowing with flowers and candy, or flowers and jewelry, or flowers and something heart-shaped. Valentine's Day is here. To begin the celebrations, the South Street Seaport Marketplace and the New York Foundation for the Arts are throwing a **Heart of the Arts Valentine Party** on 2/13, 6:30–11. Included in the evening's festivities will be a silent auction of new works created especially for the party, and a raffle for a trip to Europe. Tickets to the affair are $10, $20; call 233-3900 for reservations . . .At the Prospect Park Picnic House in Brooklyn (718-965-8951), 3rd St. entrance, **The Hungry Heart: A St. Valentine's Night Fling** awaits those who desire a quieter evening. Short selections by writers from the past and the present will be read with a discussion to follow. There's coffee, too! 2/14 at 8. Free . . .For Staten Islanders, the 1837 ballroom at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), will be filled with people eager to learn dances that were popular 200 years ago. The **19th-Century Sweethearts' Ball** welcomes couples and individuals, with or without prior dance experiences. 2/16, 8–10. $12.

PEACE CELEBRATION—A major gathering takes place at the Cathedral of St. John the Divine's Synod Hall, Amsterdam Ave. at 110th St., on 2/19 at 7. Recording artists, musicians, and actors including Quincy Jones, Donna McElroy, Marvin Winans, Richie Havens, Malcolm Jamal Warner and many others will perform in a "call for world peace." Free.

CHINESE NEW YEAR—The Year of the Ram, is being celebrated throughout the Asian community and there are some wonderful goings-on beginning with the **China Institute in America.** A phenomenon known as "noodle-pulling" will be demonstrated and sampled (along with other culinary delights) on 2/16, 10 a.m.–5. 125 E. 65th St. (744-8181). $10 for adults; $3 for children . . .The **Asian American Arts Centre** (233-2154), 26 Bowery, has a Folk Artists Performance planned. Booths, children's activities, and shows are from 4–6 on 2/17. $8, $4 . . .A festival of music and dance at the **Henry Street Settlement,** 2/17 at 1, 3:30. Dancers and musicians from Beijing and Shanghai will be at 466 Grand St. (964-7903), ringing in the year 4689. $10 . . .Don't forget the **parade** on 2/15, from noon–6. Drop by Canal and Mott Sts. for a celebration through Chinatown.

BENEFITS—*Dancing in the Streets* begins its season on 2/13 with a performance by the **Ice Theatre of New York** entitled *Dancing on Thin Ice*. The first of these shows will be at Rockefeller Center at 8:15; the benefit begins at 7. For tickets to the $75 benefit, call 989-6830 . . .The **Children's Blood Foundation** (644-5790) is holding *Wild at Heart* on 2/14 at El Morocco, 307 E. 54th St., to raise funds in the fight against childhood blood disorders. Casino gambling, dancing, and dinner are just some of the entertainment promised for the evening. $100 . . .Twenty artists will be hard at work on 2/14, from 6–midnight, trying to immortalize on canvass, whoever stops by, for one dollar per minute. **Artists Talk on Art** (385-2862) is hosting a marathon session at the Soho Foto Gallery, 15 White St., on the corner of W. Broadway. When posing, *you* tell the artist how long he or she should take in painting the portrait . . .Connie Chung, Congressman Robert T. Matsui (California), and B.D. Wong are the honorees selected by the **Asian American Legal Defense and Education Fund** for their contributions to the Asian community. A ten-course Chinese feast is planned for 2/14, 5:30, at the Silver Palace in Chinatown. Tickets are $125–$500. For more information, call 966-5932.

BLACK HISTORY MONTH—An American-born daughter searches for her African father in the Nakanu African Players' performance of **The Fly Catcher's Identity.** 2/16 at 4:30, 8; 2/17 at 3, City College's Aronow Theater, 138th St. and Convent Ave. For further information, call 246-3811, ext. 348. $15 . . .The Studio Museum in Harlem presents the documentary **Mandela in America** on 2/13 at 7. A discussion on developments since Mr. Mandela's release follows the screening at 144 W. 125th St. (864-4500). $5 . . .At Lincoln Center's Mitzi Newhouse Theater, 150 W. 65th St., the works of three generations of Black-American writers will be explored. The **Past, Present, and Future of Black-American Literature** begins at 7 on 2/17; tickets are $10 . . .Dean Baba, Amazon, and Boye are some of the people expected to perform during the **African Music Festival** at Symphony Space, 2537 Broadway, on 2/16 at 8. Proceeds benefit three cultural groups from West Africa. For $20 tickets or other information, call 864-5400.

CALENDAR—Samples of kosher food, prizes, and entertainment can be found at the **International Jewish Expo.** The "world's largest celebration of kosher food and Jewish life" is happening at the Passenger Ship Terminal, Pier 88, 12th Ave. and 48th St., at the following times: 2/16, 8 a.m.–12:30 a.m.; 2/17, 18, 10 a.m.–6 . . .Half Moon Sword has announced that the **Sixth Annual Festival of English Sword Dances** will be on 2/16, 17, in and around New York City. Performances are at various times, so call 212-529-9583 for locations. Free.

LECTURES, READINGS, AND POETRY—**Gordon Parks,** author, photographer, director, talks about his life at the American Museum of Natural History, Central Park West at 79th St., on 2/14 at 7:30. $15 . . .In honor of "World Freedom Recognition Day," Peruvian novelist **Mario Vargas Llosa,** will speak on his country and his campaign for the presidency. 2/16 at 2. New York University's Vanderbilt Hall, Tishman Auditorium, 40 Washington Square South. Free . . .Using slides and music in his lecture, Talat S. Halman will tackle **Love in the Turkish Arts** on 2/13 at 6. Tiffany Hall, 2 E. 37th St. (319-2449). $5 . . .The Riverside Symphony (864-4197) is offering a series of informal seminars, **Sound Advice,** for those interested in learning more about music of yesterday and today. On 2/14 at 7:30, at the Bloomingdale House of Music, 323 W. 108th St., the topic will be "Prokofiev and the Politics of Soviet Music." $20.

WESTMINSTER KENNEL CLUB DOG SHOW—Madison Square Garden, 33rd St. at Seventh Ave. 2/11, 12 beginning at 8 a.m. To purchase tickets, call 307-7171 or stop by the Garden box office. $9.50–$33.

TOURS

CITYWALKS—Tours with John Wilson. 2/16 at 1, **Greenwich Village;** meet at S.W. corner of Fifth Ave. and 8th St. . . . 2/17 at 1, **Lower Manhattan,** City Hall to the Battery; neet on east side of Broadway at Murray St., next to City Hall. $12 (989-2456).

ADVENTURE ON A SHOESTRING—2/14 at 6:30 p.m., a new and different tour for Valentine's Day: **Big Apple Love Affairs.** Visit sites associated with Diamond Jim Brady and Lillian Russell, Elizabeth Taylor and Richard Burton, and others . . . .2/17 at 3, **Millionaires' Mile,** Fifth Ave. between 59th and 79th Sts., with architectural and social history along the way. Each tour, $5; phone to reserve (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 2/16, 23, 24 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 2/16 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra . . . 2/17, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes . . . 2/17 at 2: **All in the Family;** meet in front of Old St. Patrick's Cathedral, Prince and Mott Sts., to explore sites where gangsters have eaten, done business, even been killed, and where movie scenes have been filmed . . . 2/17 at 6: **Lovers' Stroll Through Greenwich Village;** meet at Washington Square Arch to see "the most romantic block in Manhattan" as well as scenes associated with New York romances.

CENTRAL PARK—"Walks and Talks—The Lovers' Guide to Central Park": 2/17 at 2, meet at Besthesda Fountain, 72nd St. mid-park, for "Ignatz Who?" You'll hear from the Rangers about Ignatz Pilat, and others who worked with Frederick Law Olmsted on his design for the park. Free.

OWL PROWL—2/16 at 8 a.m., a nature walk in Pelham Bay Park with Larry Plotnick; hosted by Alley Pond Environmental Center (718-229-4000). Free; phone for car-pool and other travel details.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

SHORE WALKERS—2/16 at 10:30 a.m., **Riverdale and Wave Hill;** meet at Ft. Washington Ave. entrance to Ft. Tryon Park, for a walk there and through Inwood Park to the estate and garden; $3 (686-5095) . . . 2/17 at 1:30, meet at S.E. corner of 96th St. and C.P.W., for a trek around **Central Park's waters,** five miles (874-1067); $3. Dinner afterward optional.

OUTDOORS CLUB—City hike: 2/17 at 10 a.m., from South Ferry Terminal to Grant's Tomb, nine miles; meet at ferry terminal on N.Y. side, outside bottom of escalator. The route is along the East River, Fifth Avenue, into Central Park, on to Riverside Park. $1.

URBAN TRAIL CONFERENCE—City walk: 2/16 at noon, meet at turnstiles, 12th St. and Seventh Ave. entrance of Nos. 1, 2, 3, and 9 subway station (14th St. stop), or at last stop of No. 1 local train, Van Cortlandt Park and 242nd St., for a visit to Riverdale and the Wave Hill estate-gardens, with its views and conservatory. $1, plus subway fares and $2 admission. (924-7486).

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 2/14 at 7:30: vs. Chicago; 2/17 at 1:30: vs. Detroit; 2/19 at 7:30: vs. Atlanta . . . **Harlem Globetrotters,** Madison Square Garden (465-6000). 2/17 at 7:30. $11–$17.

HOCKEY—**Rangers,** Madison Square Garden (465-MSG1). $12–$45. 2/13 at 7:30: vs. New Jersey; 2/15 at 7:30: vs. Hartford; 2/18 at 1:30: vs. New York Islanders . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/16 at 7:35: vs. Pittsburgh . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/14 at 7:45: vs. Winnipeg; 2/16 at 1:35: vs. Philadelphia; 2/18 at 7:45: vs. Edmonton.

STEPS—**Snowflake Four-Mile Run,** 2/17 at 10 a.m. for men; 10:15 a.m. for women. Runners are invited to participate in this race, which begins and ends at 90th St. and Fifth Ave. NYRRC, 860-4455. $10–$17 . . .**Empire State Run Up,** 2/14 at 10:30 a.m. Empire State Building, 34th St. and Fifth Ave.

HORSE RACING—**Aqueduct Winter Meeting,** through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, $5. Featured: 2/16, Whirlaway; 2/17, Busher Hdcp.; 2/18, Stymie Hdcp.

ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

FELD BALLET/NY—Family Matinees. A program made up of three strongly pictorial ballets choreographed by Eliot Feld: **Meadowlark, A Footstep of Air,** and **The Jig Is Up.** 2/17 and 3/3 at 2. The Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800). $27.

KIMBERLY GALLERY—In honor of **Black History Month,** the gallery is presenting works by African-American children's book illustrators through 3/2. Tues.–Sat., 11 a.m.–7. 112 Mercer St. (274-1741).

HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—Four traditional African tales that combine dance and music. Sat. and Sun. at 1, 3:30, 2/9–3/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

THE VISION OF DREAMING BRANCH—The Winter Series. A Hopi Indian myth about an orphan's search for identity as performed by the Underground Railway Theater Company. 2/17 at 2. 610 W. 112th St. (222-6700) $2.50; adults $4.50.

THE PAPER BAG PLAYERS—When My Cousins Slept Over. These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. Sat. and Sun. at 2; through 3/10. Symphony Space, Broadway and 95th St. (864-5400). $12.

A WOMAN CALLED TRUTH—A musical based on the story of Sojourner Truth's struggle for freedom from slavery and subsequent crusade for black and women's rights. For ages 9 and up. 2/16 at 8; 2/17 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 2/17 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this new environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THEATREWORKS/USA—Rapunzel. A musical adaptation of the Grimm fairy tale. Book and lyrics by Marta Kauffman and David Crane; music by Michael Skloff. Sat. and Sun. at 12:30, through 3/10. Promenade Theatre, 2162 Broadway at 76th St. (677-5959). $13, $16.

THE PUPPET PLAYHOUSE—Really, Really, Terribly Very Old Stories performed by the distinguished Perry Alley puppets. 2/16 and 2/17 at 10:30 and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3; *through 4/7. 39 Grove St.* (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3–7. 2/17 at 11:30 a.m. Ages 3 and up. Corner of Hudson and Barrow Sts. (645-8006).

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: George, Lies, and Cherry Trees. Don a wig and tell ridiculous tall tales while learning about our country's first president. 2/16 from 1–2:30. Central Park Learning Center, 79th St. south of the Great Lawn: . . .**The Dairy: Half Moon Sword Dancers.** Traditional English sword dancing accompanied by live fiddle music. 2/16 at 1 and 3. 64th St., mid-park (397-3165). Free; reserve.

50 YEARS OF ART IN JEWISH EDUCATION—A multimedia exhibition with paintings by children on world events from 1940 to 1950. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1; through 3/3. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

A CHILD'S WORLD—An exhibition of children's artwork from 30 countries produced by the Children's Museum of the Arts. Through 2/18. Cork Gallery, Avery Fisher Hall concourse level (874-2424). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. 2/16 from 10–11:30 a.m. $5; advance tickets recommended (752-4690). . . **Saturday Screenings: Molly's Pilgrim; The Berenstain Bears' Comic Valentine; Lyle, Lyle Crocodile: "The House on 88th Street.** 2/16 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). *Museum admission.*

JACK AND THE BEANSTALK—A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence, with singing and dancing beans. Sat. and Sun. at 12:30; Sun. at 3; through 2/24. Puppetworks Theatre, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $6; reserve.

SOUTH STREET SEAPORT MUSEUM—Clamshell Scrimshaw. Practice the age-old art of scrimshaw on seashells. 2/17 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; *adults $6.*

CHILDREN'S MUSEUM OF MANHATTAN—Chinese New Year. Dance, activities, and music in the Chinese tradition. 2/16 from 10:30–2:30. . . .**Half Moon Sword Dancers.** Traditional English Sword Dancing. 2/16 at 3. Additional $1 for workshops. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

THE JEWISH MUSEUM—Purim: Can You Tell the Difference Between Haman and Mordecai? An introduction to Jewish culture through storytelling, singing, and art projects, for ages 3–4. 2/17 at 10:30 a.m. and 11:30 a.m. 1865 Broadway, 4th Floor (399-3357). $14.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. W. 46th St. and 12th Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

NEW YORK BOTANICAL GARDEN—Desert Weekend. Learn about the deserts of the world through treasure hunts, guessing games, and other activities in a family workshop. *2/16–18 from noon–4. 200th St. and* Southern Blvd.

BROOKLYN CHILDREN'S MUSEUM—Black History Maker. A month-long program focusing on prominent people of African heritage and their contributions to the community. This week features musician Vishnu Wood on 2/16 at 2. . . .**New York Sword and Dance Festival.** The Half Moon Sword Dance Company presents four groups that will perform traditional sword dances. 2/17 at 3. . . .**In Washington's Day.** Balladeer Linda Russell gives an introduction to colonial music. 2/18 at 3:30. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—Friday nights the galleries at the Museum will be open from 7-9 *with a show at 7:30. Museum admission.* Snug Harbor, 1000 Richmond Terrace (718-273-2060). Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

NEW YORK HALL OF SCIENCE—Pop-up Storytelling for Preschoolers. 2/17 and 18 at 2 and 2:30 . . . .**Good, Old Fashioned 3-D.** Demonstrations of 3-D photography using equipment and slides from the 1950's, for ages 8 and up. 2/17 at 2. Additional $3. . . .**A Camera From the Inside Out!** Build your own camera obscura. 2/18 at 1, 2, and 3. Additional $4. . . .**Paper Folding Demonstration and Workshops.** Learn the ancient art of paper folding. 2/18 at 12:30, 1:30, and 3. Additional $5. Exhibits: **Seeing the Light**—A journey into the world of color and light. **Feedback**—A look at the principles and effects of self-sensing machines. 47-01 111th St., Flushing Meadow–Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

COMPOSER'S WORLD: A Series, by Wendy Thompson. Grades 7 and up. Viking, $15.95 each.

DAD GUMMIT & MA FOOT, by Karen Waggoner; illustrated by Anita Riggio. Preschool–grade 2. Orchard Books, $14.95.

TAR BEACH, by Faith Ringgold. Preschool–grade 3. Crown, $14.95.

I, COLUMBUS: My Journal—1492–3, edited by Peter and Connie Roop; illustrated by Peter E. Hanson. Grades 4–7. Walker and Company, $13.95.

COMPILED BY CELIA MCGEE

VIDEOS

THE WITCHES. Release date 2/13. Warner Brothers; $89.99 each.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 2/13: Brian Kramer and the Bluesmasters. 2/14: The Chelsea Blues Band. 2/15, 16: Pinetop Perkins. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 2/13: Hal Militair Jazz Quintet. 2/14: Charles Pillow Group. 2/15: Charles Blenzig. 2/16: Veronica Nunn Quartet. 2/17: Anna Fiszman. 2/18: Jam session. 2/19: Atsundo Aikawa. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 2/13: Adela Dalto and the Aloisio Aguiar Trio. 2/14: Maucha Adnet and her Trio. 2/15, 16: McCoy Tyner Trio. 2/17: Kysia Bostic Trio. 2/18–21: Geoff Keezer Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/17: Ray Barretto and his Latin Jazz Band plus Dave Valentin Quintet. 2/19–24: Egberto Gismonti plus Hermeto Pascoal. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). Through 2/17: 17th Annual David Bromberg-Bottom Line Anniversary Celebration. 2/18: "Writers in the Round" including Mary Chapin Carpenter, Radney Roster, Don Henry, and John Vesner. 2/19: Joe Ely; Treat Her Right. 2/20, 21: The Radiators. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/16: Guitarist Mark Whitfield with Tarus Mateen on bass and Greg Hutchinson on drums. 2/17: Mark Whitfield with Peter Martin, Tarus Mateen and Greg Hutchinson. 2/18–23: Trumpeter Roy Hargrove with Larry Willis on piano and David Williams on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/17: Benny Golson Quartet. 2/19–24: Chris Connor and Trio. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). **Downstairs:** 2/14: The Michael Gold Quartet. 2/15, 22: The Billy Bang Trio. 2/16: The String Trio of New York. Shows at 9, with addtional shows Fri. and Sat. at 11. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 2/13: Diane Scanlon's Li'L Kitten and the Hounds of Love. 2/14: Loup Garou. 2/15: White Collar Crime. 2/16: Jimmy Vivino's Little Big Band. 2/18: Gospel with Kecia Lewis-Evans. 2/19: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/15: Mike and Mary Rafferty. 2/22: Father Charlie Coen. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/17: Michel Camillo.2/18: Les Paul Trio. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 2/17, 19–24: Pianist Dave McKenna. 2/18: Pianist Ted Rosenthal with Jay Leonhart on bass. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/13: John Weiss. 2/14: Lynne Arriale Trio. 2/15, 16: Lynne Arriale Duo. 2/18: Pete Malinverni. 2/19, 20: Hal Schaefer. **Upstairs:** 2/15 at 8: Pantera St. Montaigne, followed by Susan Darmiento at 10, and Andrea Frierson at 11:45. 2/16 at 8: Black Tie, followed by Cabaret with Eileen Richter, Perrita, and Eddie Brill at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 2/14: Cal Payne and Rhapsody featuring Janet Dejesus. 2/15: Pieces of a Dream. 2/17: Vission, Gregory Keith, Mckt, and Joel Miller. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/13: Jon Burr Quartet. 2/14: Mike Renzi Quartet with Annette Sanders. 2/15: Judy Barnett Quartet. 2/16: Benny Green Trio. 2/17: Joe Kerr Trio. 2/18: Gerard D'Angelo with Gary Haase and Bob Paterson. 2/19: Andy Bey. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 2/13–16: Pianist Ronny Whyte with Frank Tate on bass. 2/20–23: Pianist Lee Musiker with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/13: Instant Esthetic with Marion Brandis; Spanish Fly. 2/14: Steve Weisberg Orchestra; King Missile. 2/15, 16: Sonny Sharrock Band and Midnite. 2/17: Dewey Redman Trio. 2/18: New and Used; Mandala Octet. 2/19: Marty Fogel Band; Ily-B. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 2/13: Sister Blue. 2/14: Billy Goodman; John Hammond. 2/15, 16: The Hudson River Rats. 2/17: Blues Jam with Chris Carter. 2/18: Ladies Night with Big Foot. 2/19: Kid Java. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/23: The George Shearing Quartet. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group Band followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by Rick Hardeman and his Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/18: The Feelies; Drivin' n' Cryin'; Material Issue. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/13: The Bennett Brothers. 2/14: Moogy and the Rhythm Kings. 2/15: The Nerds. 2/16, 17: Mazarin Rock Band. 2/18: Nunzio Signore, Jack Daley, Dan Cobbett. 2/19: Lou Appell, Mike Verni, Pete Conway and Kerry. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 2/17: Cedar Walton with Ron Carter and Billy Higgins. 2/19–24: Nat Adderley Sextet featuring Sonny Fortune, Vince Herring, Rob Bargad, Walter Booker, and Jimmy Cobb. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/15, 16: The Dramatics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 2/12: Cajun Dance Party with File. 2/14: Acoustic Jam starring "The Groove Merchants." 2/18: Lucky Peterson. 2/19: Luka Bloom plus Freedy Johnston. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 2/15–17: Gato Barbieri. 2/18: Toshiko Akiyoshi/Lew Tabackin Big Band. **Terrace:** 2/13–17: Aydin Esen Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/17: Kenny Barron Quintet featuring Eddie Henderson, John Stubblefield, Cecil McBee, and Victor Lewis. 2/19–24: Bill Frisell Quartet featuring Hank Roberts, Kermit Driscoll, and Joey Baron. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 2/13: William Galison Quintet. 2/14, 15: Robin Eubanks Group. 2/16: Allen Farnham with Jamey Haddad and Drew Gress. 2/16: Gary Foote "N'Shi. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/13: Spin Doctors. 2/14: Black Rock Coalition All-Star Orchestra. 2/15: Bop (Harvey); Scofflaws. 2/16: Savoy Truffle; Acoustic Junction. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 1/14–16: Gil Goldstein Band. 1/17: Joe Beck and Lew Soloff with Mark Egan and Matt Wheeler. 1/18: Arnie Lawrence Big Band. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/16: Pianist Jane Jarvis with Lynn Seaton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/14: Warren Haynes and Young Neal. 2/15, 16: Irma Thomas plus John "King" Cleary. 2/17: NRBQ. 2/18: Blue Chieftains plus Matraca Berg. 2/19: 5 Chinese Brothers; Kentucky Headhunters. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/17: Bob Golus, Lenny Varnedoe, Mark Cohen, Dean Edelson, Max Dolcelli, Danny Curtis and Scott Bruce. 2/18–24: Richie Gold, Al Romero, Don McHenry, Jim Mendrinos, Randall Hyten, Mike Eagan, Danny Curtis, Paul Lyons, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/13: Magicians Imam and Torkova. 2/14: Valentine's Day Special Show. 2/15, 16: Comedy magician George Schindler and juggler Will Shaw. l2/19: Close-up magic Meir Yeddid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/17: Comedians Liz Winstead, Fred Anderson, Jack Simmons, John Jayman, and Brian McFadden. 2/19–24: Angela Scott, John Joseph, Fred Anderson, and Jim David. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra. 2/13, 14: Eddie Gomez. **AE, DC, MC, V.**

CAT CLUB—76 E. 13th St. (505-0090). 2/13: Fire House; Daniel Wise. 2/14: The Beautiful; Lipstick. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. Through 2/16: The Allison Cornell Trio. 2/18, 19: Singer-composer Roy Bailey. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/13, 14: Culture plus Sugar Minott. 2/15–17: Carnival 91 with the Sambahia All Star Band. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/16 at 9 and 11:15: Elza Soares "The Brazilian Queen of Samba." **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/13: Jon Andersson Quintet. 2/14: Leola Harlow and Maurice Johnson's *Roarin' 20's*. 2/15: Dyana Yardley. 2/16: Jeanine Tolve. 2/17: Julia Hunter with pianist John Wallowitch. **Piano Bar:** Every Sun.–Tue. at 8:30, Bill Wright, Wed.–Sat. from 9–1 a.m.: Pianist Danny Apolinar. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/13: Irene Jaeger; You and What Army, improvisation. 2/14: *Life With Nappy*, comedy; *Billy Bishop Goes To War*, musical drama. 2/15: Amsterdam & Price; Baus & Troche. 2/16: Gotham City Improv. Baus & Troche. 2/17: Raven Hall; *Billy Bishop Goes To War; Hello Muddah, Hello Faddah*, musical revue. 2/18: Georga Osborne. 2/19: Mindfield; *Doa At Nea*, play. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/13: Bill Wright; Patty Carver. 2/14: Vanessa Campbell; Shelley Roberts. 2/15: Angela La Greca; Gary Wright. 2/16: Gotham; Scott Holmes; *Porgy & Bess: A Cabaret Concert* featuring Ricky Ritzel and Spider Saloff. 2/17: *Cut The Ribbons*, revue; Baby Jane Dexter; Rohn Sykell. 2/18: *Cut The Ribbons;* Wayne Hosford. 2/19: Lina Koutrakos Cabaret Class Recital; Little White Lies. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/14–16 at 8: *American Cabaret European Roots*, musical revue. 2/15 at 10: Bruce Hopkins with *Escape From New York*. 2/16 at 10: Hazelle; Rubber Feet comedy troupe at midnight. 2/17 at 5:30: Singer Jeff Ide; Singer Arthur Kirson at 8. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/13: Linda Hartley and Mark Anderson. 2/14: Brendon Fawcett with *An Evening of Rodgers and Hart*. 2/15: Dennis Hully with pianist Glen Gordon. 2/16: Judy Kreston and David Lahm with Mike Richmond on bass and Ron Vincent on drums. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/2: Singer Rosemary Clooney. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid*, Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim*. 2/18, 25 at 8: *A Hard Time to be Single*, musical revue starring Tammy Quinn, Larry Victor, Angela Warren, and Michael McAssey. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/2: Jeff Harnar sings the 1959 Broadway Songbook. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/16, Tue.–Sat. at 9:30 and 11:30: Modern Jazz Quartet. 2/19–3/16: Singer-actress Karen Akers. **Bemelmans Bar:** Through 2/16: Frank Ownes, Mon.– Sat. 9:30–12:45 a.m. 2/19–3/16: Singer-pianist-songwriter Kurt Wieting returns. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/13: Louis Schwebius and Sandy Bosko; Anna Lively with Chris Denny. 2/14: Lauren Mufson; Frederika Wisehart. 2/15: Gayle Humphrey; Janet Rubinstein with "Uncontrollably Me". 2/16: Lisa Halper; *Always, Patsy Cline* with Rainie Cole as Patsy Cline. 2/17: Louis Schwebius and Sandy Bosko; *The Songs The Girls Sang*, musical revue. 2/18: Lisa Kirchner; David Simpatico. 2/19: *A Night Out With The Girls*, musical revue; *I Made It Through The Rain*, musical revue; *Night of Nilsson*, musical revue. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Feb. 13

2:00/WNCN—Mozart: Piano Trio No. 5 in E; **J. Haydn:** Sym. No. 3 in G.

WNYC—"Music at Century's End." Works by Tower, Godfrey, de Vate, and other young American composers.

WQXR—Giuliani: Guitar Cto. in A; **Moeran:** Rhapsody No. 2.

3:00/WNCN—Holst: *The Planets,* "Jupiter"; **Chopin:** *Krakowiak,* Concert Rondo in F.

WQXR—Stravinsky: *Pulcinella Suite;* **Pergolesi:** Concertina No. 5 in B-Flat.

4:00/WNCN—Weinberger: *Schwanda the Bagpiper,* Polka and Fugue; **J.F. Fasch:** Sinfonia for Strings in A.

WNYC—Ives: Sym. No. 2.

WQXR—Schumann: *Manfred,* Ov., Op. 115; **Myslivecek:** Sinfonia in F.

5:00/WNCN—Tchaikovsky: *Swan Lake,* Csárdás, Op. 20; **Albinoni:** Cto. in D, Op. 7.

WQXR—Mozart: Divertimento in B-Flat for Winds; **Telemann:** Cto. in e for Two Flutes, Lute, Strings, and Basso Continuo.

6:00/WNCN—Grieg: "Norwegian Dance" No. 2, Op. 35; **Holst:** Suite No. 2 in F, Op. 28.

7:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* Suite; **Bach:** Flute Sonata No. 1 in b; **Vivaldi:** "Il Piacere" Cto. No. 6 in C, Op. 8.

8:00/WNCN—Dvorák: "Symphonic Variations," Op. 78; **J. Haydn:** Piano Cto. No. 4 in G.

9:00/WNCN—Mendelssohn: "Scottish" Sym. No. 3 in a, Op. 56; **Bartók:** "Romanian Folk Dances."

Thu., Feb. 14

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Rossini:** String Sonata No. 5 in E-Flat.

WNYC—"Music at Century's End."

WQXR—Haydn: Sym. No. 81 in G; **Holst:** *St. Paul's Suite.*

3:00/WNCN—Sarasate: *Carmen Fantasy,* Op. 25; **Mozart:** Divertimento No. 1 in F.

WQXR—Ravel: *Le Tombeau de Couperin;* **Tchaikovsky:** *Romeo and Juliet,* Fantasy Ov.

4:00/WNCN—Bach: Toccata and Fugue in d; **Rubinstein:** *Feramors,* Bridal Procession.

WNYC—Foote: Piano Trio No. 2.

WQXR—Grieg: *In Autumn,* Op. 11; **Rollig:** Horn Cto. No. 14 in E-Flat.

5:00/WNCN—Vivaldi: Chamber Cto. in D; **Albinoni:** Cto. for Trumpet in F; **Rossini:** *Otello,* Ov.

WQXR—Dittersdorf: Sym. in C; **Smetana:** *The Kiss.*

6:00/WNCN—Gershwin: "I Got Rhythm" Variations; **A. Scarlatti:** Sinfonia No. 4 in e.

7:00/WNCN—Rachmaninoff: Vocalise No. 14, Op. 34; **Boccherini:** Cto. for Cello in G.

WQXR—Bizet: *L'Arlésienne,* Suite No. 2; **Delius:** *A Village Romeo and Juliet.*

8:00/WNCN—Krommer: Cto. for Two Clarinets in E-Flat, Op. 35; **M. Haydn:** Sym. in D.

Fri., Feb. 15

2:00/WNCN—Bennett: Sym. in g; **Falla:** "Four Spanish Pieces."

WQXR—Mozart: Qt. No. 3 in G.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Clementi:** Piano Sonata in E-Flat, Op. 23.

WQXR—Bach: Suite No. 3 in D; **Sibelius:** *Pohjola's Daughter.*

4:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Vivaldi:** Cto. for Flute in G.

WNYC—Torke: *The Yellow Pages.*

WQXR—Haydn: Cto. No. 5 for Flute, Oboe, and Orch.; **Weinberger:** *Schwanda the Bagpiper,* Polka and Fugue.

5:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **Nicolai:** *Homecoming of the Exile,* Ov.

WQXR—Mozart: Piano Cto. in D.

6:00/WNCN—Tchaikovsky: *Swan Lake,* "Spanish Dance," Op. 20; **Méhul:** Piano Sonata in D.

7:00/WNCN—Ravel: *Alborada del Gracioso;* **Vivaldi:** Cto. for Flute in D.

8:00/WNCN—J. Haydn: String Qt.in E-Flat, Op. 20; **Mendelssohn:** String Sym. No. 12 in g.

9:00/WNCN—"Great Performances." Peter Sellars's updated production of Mozart's *Cosi Fan Tutte.*

WQXR—The Detroit Symphony Orchestra. **Weber:** *Oberon,* Ov.

Sat., Feb. 16

10:00 a.m./WNCN—Hummel: Viola Sonata in E-Flat, Op. 5; **Zach:** Cto. for Oboe in B-Flat.

WQXR—Haydn: "Le Matin" Sym. No. 6 in D; **Ravel:** *La Valse.*

11:00 a.m./WNCN—Ibert: *Ports of Call;* **Shostakovich:** *Pirogov,* Suite.

WQXR—Copland: *Music for Movies;* **Albinoni:** Oboe Cto. in B-Flat, Op. 9.

12:00/WNCN—Grieg: *Peer Gynt,* Suite No. 2, Op. 55.

WQXR—Rachmaninoff: Piano Cto. No. 1 in f-sharp; **Albeniz:** *Mallorca.*

1:00/WNCN—Bizet: Sym. in C.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Beethoven:** *Fidelio.* Conductor: Perick; cast: Connell, Donath, Lakes, Kaasch, Welker, Moll, Shmidt.

2:00/WNCN—Mozart: Cto. for Cello in D; **Yvon:** Sonata for English Horn in f.

3:00/WNCN—Gershwin: *An American in Paris;* **Schumann:** Fantasy for Violin and Orch. in C, Op. 131.

4:00/WNCN—C.P.E. Bach: Violin Sonata in b; **Vivaldi:** Cto. for Recorder in C.

5:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **Heinichen:** Cto. for Diverse Instruments in D.

WQXR—Mozart: Sym. No. 39 in E-Flat; **Bach:** Suite No. 4 in D.

6:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Mozart:** "Old Lambach" Sym. in G, Op. 20.

7:00/WNCN—Saint-Saëns: *Danse Macabre;* **J. Haydn:** Divertimento for Winds No. 46 in B-Flat.

8:00/WQXR—The Cleveland Orchestra. **Vaughan Williams:** Sym. No. 5 in D; **Brahms:** Piano Cto. No. 1 in d, Op. 15. Conductor: Davis.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67.

Sun., Feb. 17

10:00 a.m./WNCN—"Classic Guitar." **Mendelssohn:** *Songs Without Words.*

11:00 a.m./WNCN—Pasculli: Grand Cto. for Oboe and Piano on Verdi's *I Vespri Siciliani;* **Quantz:** Cto. for Horn No. 9 in E-Flat.

12:00/WNCN—Beethoven: "Pathetique" Piano Sonata No. 8 in c, Op. 13; **Satie:** *Parade.*

1:00/WNCN—The Chicago Symphony Orchestra. **Mendelssohn:** "Italian" Sym. No. 4 in A, Op. 90.

WQXR—Schumann: Ov., Scherzo, and Finale; **Telemann:** Viola Cto. in G.

2:00/WQXR—Brahms: *Academic Festival Overture.*

3:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Waltz; **J. Haydn:** String Qt. in A, Op. 20.

WQXR—Ives: *Holidays;* **Dvorák:** *The Cypresses.*

4:00/WNCN—Dvorák: *Carnival Overture,* Op. 92; **Fiala:** Cto. for Oboe in B-Flat.

5:00/WNCN—Fauré: Impromptu for Harp Solo, Op. 86; **C.P.E. Bach:** Flute Sonata in G.

6:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Scherzo, Op. 61.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Grieg:** Violin Sonata No. 1 in F, Op. 8.

8:00/WQXR—"Sunday Night Opera House." **Puccini:** *Madame Butterfly* (de los Angeles, Bjorling, Sereni; The Rome Opera House Orch./Santini).

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18.

Mon., Feb. 18

2:00/WNCN—M. Haydn: Sym. in D; **Schubert:** Rondo for Violin in A.

WNYC—"Music at Century's End."

WQXR—Tchaikovsky: *Francesca da Rimini,* Op. 32.

3:00/WNCN—Beethoven: Piano Sonata No. 6 in F, Op. 10; **Vivaldi:** Cto. No. 4 in e, Op. 3.

WQXR—Haydn: "La Passione" Sym. No. 49 in f; **Chopin:** Allegro de Concert for Piano and Orch.

4:00/WNCN—Sullivan: *The Mikado,* Ov.; **Biber:** "St. Polycarp" Sonata for Eight Trumpets in C.

WNYC—Cadman: *A Mad Empress Remembers.*

WQXR—Brahms: "Variations on a Theme by Haydn," Op. 56a; **Pachelbel:** Suite in B-Flat.

5:00/WNCN—Wagner: *Die Walküre,* "Magic Fire Music."

WQXR—Elgar: Intro. and Allegro for Strings.

6:00/WNCN—Chabrier: *Gwendoline,* Ov.; **Albinoni:** Cto. for Panpipes in G, Op. 9.

7:00/WNCN—Bach: Orch. Suite No. 3 in D; **Locatelli:** "Christmas" Cto. No. 8 in f, Op. 1.

9:00/WNCN—Lalo: *Symphonie Espagnole,* Op. 21; **J. Haydn:** Divertimento No. 3 in C, Op. 100.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 25 in C; **Beethoven:** "Pastoral" Sym. No. 6. Conductor: Sanderling; soloist: de Larrocha.

Tue., Feb. 19

2:00/WNCN—Fauré: Piano Trio, Op. 120; **Vivaldi:** Cto. for Flute in G.

WNYC—"Vienna/Salzburg Festival."

WQXR—Mozart: Divertimento in D; **Ravel:** *Rapsodie Espagnole.*

3:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—Kodály: *Háry János.*

4:00/WNCN—Torelli: Sonata in Five Parts in D; **Copland:** *Danzon Cubano.*

WNYC—Piston: Sinfonietta.

WQXR—Schubert: Rondo in A for Violin and Strings; **Larsson:** Divertimento.

5:00/WNCN—Gossec: *Gavotte;* **Albinoni:** Cto. in E-Flat, Op. 7.

WQXR—Wagner: *Rienzi,* Ov.; **Telemann:** Cto. in G for Two Flutes, Bassoon, Strings, and Basso Continuo.

6:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **Vivaldi:** Cto. for Two Violins and Two Cellos in D.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Vivaldi:** *Pomp and Circumstance,* March No. 1 in D, Op. 39.

WQXR—Mozart: Serenade in D.

WNCN—Brahms: Violin Sonata No. 3 in d, Op. 108; **Danzi:** Sinfonia Concertante in B-Flat.

9:00/WNCN—Mendelssohn: "Reformation" Sym. No. 5 in d, Op. 107.

TELEVISION LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Feb. 13–15 and 18–19

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., FEB. 13

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Runaway*
MAX **Movie:** *Ski Patrol*
NICK *The Best of Double Dare*
TMC **Movie:** *Tap*
A-E *The Avengers*
SHO *Garry Shandling*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
11 *Growing Pains*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO **Movie:** *Missing Link*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
ESPN **College Basketball:** Wake Forest vs. North Carolina
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
TBS *Sanford and Son*
SC **Basketball:** Atlanta vs. New Jersey
MAX **Movie:** *Victor/Victoria*
NICK *Looney Tunes*
MSG **Hockey:** New Jersey vs. New York Rangers
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *48 Hours*
4 *Unsolved Mysteries*
5 **Movie:** *Flashdance*
7 *Wonder Years*
9 *Shades of L.A.*
11 **Movie:** *Road Warrior*
13 *The Infinite Voyage*
21 **Movie:** *Run Silent, Run Deep*
31 *European Journal*
BRV *Tom Brown's Schooldays, Pt. I*
TBS **Movie:** *The Dirty Dozen*
HBO **Movie:** *Glory*
NICK *Mr. Ed*
TMC **Movie:** *Blaze*
A-E *The Twentieth Century*
SHO **Movie:** *Down Twisted*
TNT **Movie:** *Divorce American Style*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
31 *American Interests*
NICK *Bewitched*
A-E *Battleline*
TDC *Discovery Sport*

9:00
2 *Jake and the Fatman*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
13 *Smithsonian World*
31 *Eyes on the Prize II*
BRV *The Resurrection of Lady Lester*
LIFE **Movie:** *A Star Is Born*
NICK *Get Smart*
ESPN **College Basketball:** St. John's vs. Boston College
A-E *Our Century--Timewatch: Accounts of a Forgotten Army*
USA **Movie:** *Snow Kill*
TDC *Wings: North American F86, Sabre*
CNN *Larry King Live*

9:30
4 *Seinfeld*
7 *Anything But Love*
21 *Breast Cancer: The Facts, The Fears and the Future*
NICK *Dragnet*
SHO *Comedy Club Network*

10:00
2 *Top Cops*
4 *Hunter*
5 9 11 CNN News
7 *Equal Justice*
13 *The Road to Brown*
21 *The Infinite Voyage*
31 *South Africa Now*
HBO *One-Night Stand: Rick Overton*
MAX **Movie:** *Rising Storm*
NICK *Saturday Night Live*
TMC **Movie:** *Barfly*
A-E *Living Dangerously*
SHO **Movie:** *Back to the Future*
TDC *Profiles of Nature: The Hooded Seal*

10:20
TNT **Movie:** *The Owl and the Pussycat*

10:30
11 News
31 *News City*
BRV *Piaf: The Early Years*
HBO **Movie:** *Jacknife*
NICK *Fernwood 2Night*
TDC *Wildlife Chronicles: ...Great and Small*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *'Allo 'Allo*
31 Korean Programming
TBS **Movie:** *The Dirty Dozen: The Next Mission*
NICK *Alfred Hitchcock*
A-E *Phil Hartman at the Improv*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:15
MSG *Auto Racing Special: Daytona Race Preview*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize II*
NICK *Green Acres*
TDC *Invention*
CNN *Sports Tonight*

11:40
MAX **Movie:** *Sweetie*
TMC **Movie:** *Dirty Rotten Scoundrels*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
NICK *Donna Reed*
ESPN **College Basketball:** Air Force vs. Hawaii
A-E *The Twentieth Century*
SHO **Movie:** *Master of Dragonard Hill*
TDC *War Chronicles: D-Day--The Normandy Invasion*
CNN News

12:20 a.m.
HBO **Movie:** *Stand by Me*
TNT **Movie:** *The Secret Life of Ian Fleming*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *21 Edition*
BRV *Soldier's Hme*
NICK *Dobie Gillis*
A-E *Battleline*
TDC *Firepower: Stealth Jets*

1:00 a.m.
7 **Movie:** *Under Capricorn*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *3-2-1 Contact*
TBS *Killer Force*
NICK *Patty Duke*
A-E *Our Century--Timewatch: Accounts of a Forgotten Army*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Late Night II*
MAX **Movie:** *Warm Nights on a Slow Moving Train*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
NICK *My Three Sons*
TMC **Movie:** *Edge of Insanity*
SHO **Movie:** *Basket Case II*
TDC *The Adventurers*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
HBO **Movie:** *Beach Balls*
NICK *Stop Smoking Breakthrough*
TDC *Challenge*

2:16 a.m.
2 *Nightwatch*
TNT **Movie:** *Always*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Thief*
NICK *Mr. Ed*

3:00 a.m.
5 **Movie:** *Cheaper to Keep Her*
7 **Movie:** *Killers of the Wild*
9 *Home Shopping Spree*
13 *Tomes and Talismans*
21 *Musical Encounter*
TBS **Movie:** *Golden Needles*
MAX **Movie:** *Sex Appeal*
NICK *Bewitched*
TMC **Movie:** *Blaze*
USA **Movie:** *The Private Life of Henry VIII*

3:15 a.m.
HBO **Movie:** *Alien Nation*
SHO **Movie:** *Talk Radio*

3:30 a.m.
4 *Joker's Wild*
21 *Minorities and the Constitution*
NICK *Dragnet*

4:00 a.m.
4 *Instant Recall*
NICK *Alfred Hitchcock*
A-E **Movie:** *The Singer Not the Song*

THU., FEB. 14

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *The Best of Double Dare*
A-E *The Avengers*
SHO *The Roy Orbison Tribute Concert: To Benefit the Homeless*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
TMC **Movie:** *Tarzan, the Ape Man*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Chances Are*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Sanford and Son*
HBO **Movie:** *The Monster Squad*
SC **Hockey:** New York Islanders vs. Pittsburgh
MAX **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
NICK *Adventures of Pete & Pete*
ESPN **College Basketball:** Alabama-Birmingham vs. South Florida
MSG **Basketball:** Chicago vs. New York
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Perry Mason: Case of the Shooting Star*
11 **Movie:** *Messenger of Death*
13 *Mystery!--Poirot II: Disappearance of Mr. Davenheim*
21 *New Yankee Workshop*
31 *Vietnam: A TV History*
BRV *Salman Rushdie: The South Bank Show*
TBS **Movie:** *Romantic Comedy*
NICK *Mr. Ed*
A-E *World in Action*
TNT **Movie:** *Lady Sings the Blues*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:30
2 *The Flash*
4 *A Different World*

TELEVISION

5 *Babes*
21 *This Old House*
NICK *Bewitched*
A-E *Challenge of the Seas*
TDC *Terra X*

9:00
4 *Cheers*
5 *Beverly Hills*
7 *Gabriel's Fire*
13 **Movie:** *Stage Door*
21 *Mystery!: Poirot II*
31 *The Road to Brown*
BRV *The Aviator's Wife*
HBO **Movie:** *Hard to Kill*
LIFE *Special*
MAX **Movie:** *After Midnight*
NICK *Get Smart*
TMC **Movie:** *Kiss of the Beast*
A-E **Movie:** *A Room with A View*
SHO **Movie:** *Speed Zone*
USA **Movie:** *Taggett*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
2 *Good Sports*
4 *Wings*
NICK *Dragnet*
ESPN **College Basketball:** Minnesota vs. Iowa

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Strangers*
31 *To the End of the Rhine*
NICK *Saturday Night Live*
TDC *The Adventurers*

10:20
TBS **Movie:** *A Patch of Blue*

10:30
13 *Marge and Walter*
31 *News City*
MAX **Movie:** *Out on Bail*
NICK *America 2Night*
TMC **Movie:** *The Return of the Swamp Thing*
MSG **College Basketball:** USC vs. Stanford
SHO *Super Dave*
TDC *Dive to Adventure: Underwater World*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *Boyfriends and Girlfriends*
HBO *The Best of Robert Townsend & His Partners in Crime*
NICK *Alfred Hitchcock*
SHO *Howie Mandel: Hooray for Howiewould!*
TNT **Movie:** *All the Fine Cannibals*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize II*
NICK *Green Acres*
A-E *Improv Tonite*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
HBO **Movie:** *Shirley Valentine*
NICK *Donna Reed*
ESPN **College Basketball:** UCLA vs. California
A-E *World in Action*
SHO **Movie:** *Blaze*
TDC *Timewatch: Judgement In Jerusalem*
CNN *Newsnight*

12:10 a.m.
13 *Masterpiece Theatre: 20th Anniversary Favorites*
MAX **Movie:** *One Man Force*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *Jeffersons*
21 *21 Edition*
TBS **Movie:** *A Pocketful of Miracles*
NICK *Dobie Gillis*
TMC **Movie:** *Screwball Hotel*
A-E *Challenge of the Seas*

1:00 a.m.
7 **Movie:** *Lovey: A Circle of Children*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *Assignment: The World*
BRV *Salman Rushdie: The South Bank Show*
NICK *Patty Duke*
USA **Movie:** *Agnes of God*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
21 *3-2-1 Contact*
NICK *My Three Sons*
TNT **Movie:** *Cabin in the Sky*
TDC *Wildlife Chronicles*

1:50 a.m.
HBO *The Kids in the Hall*
MAX **Movie:** *Halloween 5: THe Revenge of Michael Myers*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *Tomes and Talismans*
NICK *Donna Reed*
SHO *Comedy Club All-Stars IV*
TDC *America Coast to Coast: Grand Canyon--A Journey Into Discovery*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *The Day the Loving Stopped*
HBO **Movie:** *Some Girls*
NICK *Mr. Ed*
TMC *Short Film Showcase*

3:00 a.m.
5 **Movie:** *My Bloody Valentine*
7 **Movie:** *Leathernecks Have Landed/Nyoka & the Tigermen/Speed Couriers*
9 *Home Shopping Spree*
13 *Straight Up*
21 *Discovering Pets*
NICK *Bewitched*
TMC **Movie:** *Mad Max Beyond Thunderdome*
SHO **Movie:** *The Seduction of Inga*
USA **Movie:** *Minnie & Moskowitz*

3:30 a.m.
4 *Joker's Wild*
TBS *Gunsmoke*
MAX **Movie:** *Alpine Fire*
NICK *Dragnet*
TNT **Movie:** *On With the Show*

4:00 a.m.
4 *Instant Recall*
HBO **Movie:** *Spellbinder*
NICK *Alfred Hitchcock*
A-E **Movie:** *Interlude*

4:30 a.m.
11 *Trapper John, M.D.*

FRI., FEB. 15

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Tap*
NICK *The Best of Double Dare*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Second Sight*
NICK *Make the Grade*
SHO **Movie:** *Business as Usual*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
TMC **Movie:** *Brainstorm*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Sanford and Son*
SC **Basketball:** Denver vs. New Jersey
NICK *Looney Tunes*
MSG **Hockey:** Hartford vs. New York Rangers
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 *Super Bloopers and New Practical Jokes*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
11 **Movie:** *Bat 21*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *Mikey and Nicky*
TBS **Movie:** *The Girl in the Empty Grave*
HBO **Movie:** *Back to School*
MAX **Movie:** *Clownhouse*
NICK *Mr. Ed*
ESPN **Skiing:** World Freestyle Championships (from 2/11, 12)
MSG II **Basketball:** New York vs. Cleveland
A-E **Movie:** *Going in Style*
SHO **Movie:** *Cobra*
TNT **Basketball:** New York vs. Cleveland
USA *Murder She Wrote*
TDC *Wild Things: The World of the Wily Black Bear*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
NICK *Bewitched*

9:00
2 *Dallas*
4 *Dark Shadows*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances--Peter Sellars Directs Cosi Fan Tutte*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Obsessive Love*
NICK *Get Smart*
TMC **Movie:** *Communion*
TDC *War Chronicles: D-Day--The Normandy Invasion*
CNN *Larry King Live*

9:30
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
MAX **Movie:** *Night Game*
NICK *Dragnet*
SHO **Movie:** *Opposing Force*
TDC *Firepower: Stealth Jets*

9:50
TBS **Movie:** *Winter Kill*

10:00
2 *Sons and Daughters*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
21 *Solo*
31 *Impact: New Yorkers and the War*
BRV *Carmen McCrae: Mostyly Monk*
HBO **Movie:** *Coming to America*
NICK *Saturday Night Live*
A-E **Movie:** *The Golden Age of Rock 'N' Roll*
TDC *Timewatch: Judgement in Jerusalem*

10:30
11 News
21 *Colin's Sandwich*
31 *News City*
NICK *Fernwood 2Night*
TNT **Basketball:** Boston vs. Los Angeles

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
21 *Alexei Sayle's Stuff*
31 *World TV*
BRV *Oh! What a Lovely War*
NICK *Alfred Hitchcock*
TMC **Movie:** *Back to the Future, Pt. II*
A-E *Martha Quinn at the Improv*
TDC *Safari: The Indian Rhinoceros*
CNN *Moneyline*

11:15
MAX **Movie:** *The French Woman*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
21 *Eyes on the Prize II*
NICK *Green Acres*
SHO **Movie:** *White Ghost*
CNN *Sports Tonight*

11:50
TBS **Movie:** *The Survival of Dana*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *Going in Style*
USA **Movie:** *Party Camp*
TDC *Discovery Showcase: JFK--The Presidency and the Legacy*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
13 *Austin City Limits*
21 **Movie:** *The Captive Heart*
HBO *One Night Stand: Rick Overton*
NICK *Dobie Gillis*

12:45 a.m.
MAX **Movie:** *The Lair of the White Worm*

1:00 a.m.
7 **Movie:** *One Body Too Many*
9 *New Twilight Zone*
11 News
HBO **Movie:** *Mind Games*
NICK *Patty Duke*
TMC **Movie:** *Thrilled to Death*
SHO **Movie:** *Secrets of the Satin Blues*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:20 a.m.
TNT **Movie:** *Lifeguard*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TDC *Dive to Adventure*

1:50 a.m.
TBS **Movie:** *Getting It On*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Donna Reed*
USA **Movie:** *Stitches*
TDC *TDC-TV*

2:15 a.m.
2 **Movie:** *Having Babies II*
21 **Movie:** *The Woman of the Town*
MAX **Movie:** *The Horror Show*

2:30 a.m.
11 **Movie:** *The Deadly Trap*
4 *America's Top Ten*
HBO **Movie:** *Shadowzone*
NICK *Mr. Ed*
SHO **Movie:** *Howling IV: The Original Nightmare*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *Carousel*
7 **Movie:** *Halls of Montezuma*
9 *Home Shopping Spree*
13 *Saludos!*
NICK *Bewitched*
TMC **Movie:** *Brainstorm*

3:20 a.m.
TNT **Movie:** *Secret Weapon*

3:30 a.m.
NICK *Dragnet*

3:45 a.m.
21 **Movie:** *Winterset*
MAX **Movie:** *The January Man*

4:00 a.m.
4 *Joker's Wild*
HBO *Prison Stories: Women on the Inside*
NICK *Alfred Hitchcock*
A-E **Movie:** *Oranges Are Not the Only Fruit*
SHO **Movie:** *Vanessa*
USA **Movie:** *Team-mates*

MON., FEB. 18

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *Ya Done Good*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
MAX **Movie:** *Valley of the Dolls*
NICK *Best of Double Dare*
SHO *Robin Hood: The Enchantment*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
A-E *Biography: Richard M. Nixon*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
SHO **Movie:** *Back to School*
TDC *Rendezvous*

- CNN *Moneyline*

7:30
- 2 *Entertainment Tonight*
- 4 *New Family Feud*
- 5 *A Current Affair*
- 7 *Wheel of Fortune*
- 9 *Who's the Boss?*
- 11 *Hogan Family*
- 21 *Nightly Business Report*
- TBS *Sanford and Son*
- HBO *Babar*
- SC *Devil's Pre-game Show*
- NICK *Looney Tunes*
- ESPN **College Basketball:** Boston College vs. Villanova
- TDC *World Monitor*
- CNN *Crossfire*

7:45
- SC **Hockey:** Edmondton vs. New Jersey

8:00
- 2 *Evening Shade*
- 4 *Fresh Prince of Bel Air*
- 5 **Movie:** *Revenge of the Nerds*
- 7 *MacGyver*
- 9 *National Geographic: Mysteries of the Mind*
- 11 **Movie:** *Soul Man*
- 13 *Travels--Banana Boat*
- 21 *The Frugal Gourmet*
- 31 *Eye On Dance*
- BRV *Mickey and Nicky*
- TBS **Movie:** *Voice of the Planet, Pt. I*
- HBO *A Gold Medal Tradition: Lake Placid Figure Skating*
- MAX **Movie:** *Beverly Hills Brats*
- NICK *Mr. Ed*
- TMC **Movie:** *Troop Beverly Hills*
- MSG **Hockey:** New York Islanders vs. New York Rangers
- A-E *David L. Wolper Presents--Seven Days in the Life of the President*
- TNT **Movie:** *Young Catherine*
- USA *Murder, She Wrote*
- TDC *Safari*
- CNN *Primenews*

8:30
- 2 *Major Dad*
- 4 *Blossom*
- 21 *Today's Gourmet*
- 31 *First Exposure: Student Film*
- NICK *Bewitched*

9:00
- 2 *Murphy Brown*
- 4 **Movie:** *Love, Lies, and Murder*
- 7 **Movie:** *Fire! Trapped on the 37th Floor*
- 9 *Polynesian Adventure*
- 13 *The American Experience: Adam Clayton Powell*
- 21 *A Prophet with Honour: The Billy Graham Story*
- 31 *Bookmark*
- HBO **Movie:** *The Lost Boys*
- LIFE **Movie:** *Rage of Angels: The Story Continues, Pt. I*
- NICK *Get Smart*
- A-E *In a Glass Darkly*
- SHO **Movie:** *Back to the Future, Pt. II*
- USA *Wrestling*
- TDC *Discovery Showcase*
- CNN *Larry King Live*

9:30
- 2 *Mary Tyler Moore 20th Anniversary*
- 31 *Glasnost Film Festival*
- MAX **Movie:** *Batman*
- NICK *Dragnet*
- ESPN **College Basketball:** Purdue vs. Michigan

10:00
- 5 9 11 CNN News
- 13 *Intercom Prime Time--Trouble Behind: Filmmaker Robbie Henson*
- 21 *The American Experience*
- BRV *Ten Great Writers: Fyodor Dostoyevsky*
- TBS **Movie:** *Day of the Evil Gun*
- NICK *Saturday Night Live*
- TMC **Movie:** *Great Ball of Fire*
- A-E *Shake Hands Forever*
- TNT **Movie:** *Young Catherine*
- TDC *Some Enchanted Islands: Galapagos--The Mysterious Paradise*

10:30
- 31 *The Life of George Washington*
- NICK *Fernwood 2Night*

11:00
- 5 *M*A*S*H*
- 2 4 7 News
- 9 *Amen*
- 11 *Cheers*
- 13 *Live Wire*
- 21 *'Allo 'Allo!*
- 31 Korean Programming
- BRV *Soldier's Home*
- HBO *The Kids in the Hall*
- NICK *Alfred Hitchcock*
- A-E *Ed Begley Jr. at the Improv*
- SHO *A Pair of Jokers: Bill Engvall & Rosie O'Donnell*
- TDC *Wild Things*
- CNN *Moneyline*

11:30
- 2 *America Tonight*
- 4 *Tonight Show*
- 5 *Personalities*
- 7 *Nightline*
- 9 *Arsenio Hall*
- 11 *Honeymooners*
- 13 *Nightly Business Report*
- 21 *Eyes on the Prize II*
- HBO **Movie:** *Glory*
- MAX **Movie:** *Down the Drain*
- NICK *Green Acres*
- SHO **Movie:** *Howling IV: The Original Nightmare*
- CNN *Sports Tonight*

MIDNIGHT
- 2 *Late Night I*
- 5 *Love Connection*
- 7 *Into the Night*
- 11 *Odd Couple*
- 13 *American Masters--James Baldwin: The Price of the Ticket*
- BRV *Peppermint Soda*
- TBS **Movie:** *Voice of the Planet, Pt. I*
- NICK *Donna Reed*
- TMC **Movie:** *The Secret of the Ice Caves*
- ESPN **College Basketball:** UNLV vs. Long Beach State
- A-E *David L. Wolper Presents--Seven Days in the Life of the President*
- TNT **Movie:** *I Married a Witch*
- TDC *Beyond 2000*
- CNN News

12:30 a.m.
- 4 *Late Night with David Letterman*
- 5 *Kojak*
- 9 *Party Machine*
- 11 *The Jeffersons*
- 21 *21 Edition*
- NICK *Dobie Gillis*

1:00 a.m.
- 7 **Movie:** *The Reckless Moment*
- 9 *New Twilight Zone*
- 11 News
- 21 **Movie:** *Love on the Dole*
- NICK *Patty Duke*
- A-E *In a Glass Darkly*
- SHO **Movie:** *To Kill a Priest*
- TDC *World Monitor*
- CNN *Showbiz Today*

1:12 a.m.
- 2 *Late Night II*

1:20 a.m.
- MAX **Movie:** *Doin' Time*

1:30 a.m.
- 4 *Later with Bob Costas*
- 5 *McCreary Report*
- 9 *Joe Franklin*
- 13 *Today's Japan*
- HBO *One-Night Stand: Rick Aviles*
- NICK *My Three Sons*
- TDC *Wild About Wheels*

1:45 a.m.
- TNT **Movie:** *I Married a Monster From Outer Space*

2:00 a.m.
- 4 News
- 11 *My Talk Show*
- 13 *MacNeil/Lehrer*
- TBS *Cousteau: Rediscovery of the World*
- HBO **Movie:** *Beach Balls*
- NICK *Donna Reed*
- TMC *The Last Horseman*
- TDC *Some Enchanted Islands: Galapagos--The Mysterious Paradise*

2:16 a.m.
- 2 *Nightwatch*

2:30 a.m.
- 4 *Highway to Heaven*
- 11 **Movie:** *The Family Way*
- 21 *TV Classics*
- NICK *Mr. Ed*

2:45 a.m.
- MAX **Movie:** *O.C. and Stiggs*

3:00 a.m.
- 5 **Movie:** *Child Bride of Short Creek*
- 7 **Movie:** *Hardhart and Leggs*
- 9 *Home Shopping Spree*
- 13 *Starfinder*
- 21 *The American Experience*
- TBS *National Geographic Explorer*
- TMC **Movie:** *Disorganized Crime*
- SHO **Movie:** *Master of Dragonard Hill*

3:30 a.m.
- 4 *Joker's Wild*
- HBO **Movie:** *Heathers*
- TNT **Movie:** *I Married an Angel*

4:00 a.m.
- 4 *Instant Recall*
- NICK *Alfred Hitchcock*
- A-E **Movie:** *Abraham Lincoln*

TUE., FEB. 19

6:00
- 2 4 7 CNN News
- 5 *Golden Girls*
- 9 *Cosby*
- 11 *21 Jump Street*
- 13 *New Jersey Network News*
- 21 *MacNeil/Lehrer*
- 31 Italian Programming
- TBS *Beverly Hillbillies*
- HBO **Movie:** *Maxie*
- MAX **Movie:** *Moby Dick*
- NICK *Best of Double Dare*
- TMC **Movie:** *Fresh Horses*
- A-E *The Avengers*
- SHO *Breslin's Neighborhood*
- TNT *Gilligan's Island*
- TDC *Beyond 2000*

6:30
- 2 4 7 News
- 5 *Night Court*
- 9 *Who's the Boss?*
- 13 *Live Wire*
- TBS *Andy Griffith*
- NICK *Make the Grade*
- TNT *Bugs Bunny*

7:00
- 2 *Hard Copy*
- 4 5 News
- 7 *Jeopardy*
- 9 *Perfect Strangers*
- 11 *Growing Pains*
- 13 *MacNeil/Lehrer*
- 21 *21 Edition*
- TBS *Happy Days*
- NICK *Inspector Gadget*
- MSG *SportsDesk*
- A-E *World of Survival*
- TDC *Rendezvous*
- CNN *Moneyline*

7:30
- 2 *Entertainment Tonight*
- 4 *New Family Feud*
- 5 *Current Affair*
- 7 *Wheel of Fortune*
- 9 *Who's the Boss?*
- 11 *The Hogan Family*
- 21 *Nightly Business Report*
- TBS *Sanford and Son*
- SC **Basketball:** Sacramento vs. New Jersey
- NICK *Looney Tunes*
- ESPN **College Basketball:** Oklahoma State vs. Kansas State
- MSG **Basketball:** Atlanta vs. New York
- A-E *Between the Wars*
- SHO *It's Garry Shandling's Show*
- TDC *World Monitor*
- CNN *Crossfire*

8:00
- 2 *Rescue 911*
- 4 *Matlock*
- 5 **Movie:** *Murder By Reason of Insanity*
- 7 *Who's the Boss?*
- 9 *They Came From Outer Space*
- 11 **Movie:** *The Principal*
- 13 *Nova*
- 21 *National Geographic*
- 31 *Seasons of Life*
- BRV *The American Friend*
- TBS **Movie:** *Voice of the Planet, Pt. II*
- HBO **Movie:** *Stand by Me*
- MAX **Movie:** *Old Gringo*
- NICK *Mr. Ed*
- TMC **Movie:** *Dirty Rotten Scoundrels*
- A-E *Biography: The Fatal Attraction of Adolph Hitler*
- SHO **Movie:** *Cat on a Hot Tin Roof*
- TNT **Basketball:** Boston vs. Phoenix
- TDC *Vietnam: The Ten Thousand Day War*
- CNN *Primenews*

8:30
- 7 *Davis Rules*
- NICK *Bewitched*

9:00
- 2 **Movie:** *Sins of the Mother*
- 4 *In the Heat of the Night*
- 7 *Roseanne*
- 9 *Amazing Stories*
- 13 *Frontline*
- 21 *Nova*
- 31 *Family Across the Sea*
- LIFE **Movie:** *The Rage of Angels, Pt. II*
- NICK *Get Smart*
- A-E *Soldier in Love*
- USA *Tuesday Night Fights*
- TDC *Beyond Tomorrow*
- CNN *Larry King Live*

9:30
- 7 *Coach*
- HBO **Movie:** *Blue Steel*
- NICK *Dragnet*
- ESPN **College Basketball:** Tennessee vs. Auburn
- TDC *Invention*

10:00
- 4 *Law & Order*
- 5 9 11 CNN News
- 7 *thirtysomething*
- 13 *Intercom Prime Time--Black Men: Uncertain Futures*
- 21 *Jimmy Buffett: Live by the Bay*
- 31 *Wild America*
- TBS **Movie:** *The Fastest Gun Alive*
- MAX **Movie:** *The Squeeze*
- NICK *Saturday Night Live*
- TMC **Movie:** *976-Evil*
- MSG **Skiing:** World Pro Mogul Tour
- SHO **Movie:** *Blaze*
- TDC *Some Enchanted Islands: Penguin Island*

10:20
- TNT **Movie:** *the Parallax View*

10:30
- 11 News
- 31 *News City*
- BRV *Wings of Desire (S)*
- NICK *Fernwood 2Night*
- A-E *Design Classics*

11:00
- 2 4 7 News
- 5 *M*A*S*H*
- 9 *Amen*
- 11 *Cheers*
- 13 *Thirteen Wire*
- 31 Korean Programming
- NICK *Alfred Hitchcock*
- A-E *Vicki Lawrence at the Improv*
- TDC *Wings*
- CNN *Moneyline*

11:15
- MSG **Equestrian Special:** Augusta Cutting Horse Futurity

11:30
- 2 *America Tonight*
- 4 *Tonight Show*
- 5 *Personalities*
- 7 *Nightline*
- 9 *Arsenio Hall*
- 11 *Honeymooners*
- 13 *Nightly Business Report*
- 21 *Eyes on the Prize II*
- HBO **Movie:** *Hard to Kill*
- NICK *Green Acres*
- CNN *Sports Tonight*

11:45
- MAX **Movie:** *Under the Gun*
- TMC **Movie:** *Evil Dead*

MIDNIGHT
- 2 *Late Night I*
- 5 *Love Connection*
- 7 *Into the Night*
- 11 *Odd Couple*
- 13 *Intercom*
- TBS **Movie:** *Voice of the Planet, Pt. II*
- NICK *Donna Reed*
- A-E *Biography: The Fatal Attraction of Adolph Hitler*
- SHO **Movie:** *Down Twisted*
- TDC *Survival!: The Earth Strikes Back*
- CNN *Newsnight*

12:30 a.m.
- 4 *David Letterman*
- 5 *Kojak*
- 9 *Party Machine*
- 11 *The Jeffersons*
- 21 *21 Edition*
- NICK *Dobie Gillis*
- TNT **Movie:** *Children of the Damned*

1:00 a.m.
- 7 **Movie:** *Anatomy of a Seduction*
- 9 *New Twilight Zone*
- 11 News
- 13 *Alive From Off Center*
- 21 **Movie:** *Love Laughs at Andy Hardy*
- BRV *La Sylphide*
- NICK *Patty Duke*
- TDC *World Monitor*
- CNN *Showbiz Today*

1:12 a.m.
- 2 *Late Night II*
- HBO *The Kids in the Hall*
- MAX **Movie:** *Night Game*
- TMC **Movie:** *Scenes From the Class Struggle in Beverly Hills*

1:30 a.m.
- 4 *Later With Bob Costas*
- 9 *Joe Franklin*
- 13 *Today's Japan*
- NICK *My Three Sons*
- SHO **Movie:** *Torch Song Trilogy*
- TDC *Profiles of Nature: World of the Bog*

1:40 a.m.
- HBO **Movie:** *The Keep*

2:00 a.m.
- 4 News
- 11 *My Talk Show*
- 13 *MacNeil/Lehrer*
- BRV *Creditors*
- TBS **Movie:** *Sam Whiskey*
- NICK *Donna Reed*
- TDC *Some Enchanted Islands: Penguin Island*

2:16 a.m.
- 2 *Nightwatch*

2:30 a.m.
- 4 *Highway to Heaven*
- 11 **Movie:** *Cutter's Way*
- 21 *TV Classics*
- NICK *Mr. Ed*
- TNT **Movie:** *You Never Can Tell*

3:00 a.m.
- 5 **Movie:** *The Saxon Charm*
- 7 **Movie:** *Widow*
- 9 *Home Shopping Spree*
- 13 *Understanding Taxes*
- 21 *National Geographic*
- MAX **Movie:** *The Fourth Protocol*
- TMC **Movie:** *Communion*
- USA **Movie:** *The Blood Hero*

3:15 a.m.
- HBO **Movie:** *Shadowzone*

3:30 a.m.
- 4 *Joker's Wild*
- SHO **Movie:** *Secrets of the Satin Blues*

4:00 a.m.
- 4 *Instant Recall*
- TBS *Leave It To Beaver*
- NICK *Alfred Hitchcock*
- A-E **Movie:** *The Divided Heart*

Weekend, Feb. 16 –17

SAT., FEB. 16

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Zazoo U*
7 *The New Adventures of Winnie the Pooh*
13 *Wall $treet Week*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *Millennium*
MAX **Movie:** *Racing with the Moon*
NICK *Count Duckula*
TMC **Movie:** *My Man Godfrey*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *Buck Privates*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Captain N and Super Mario Brothers III*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
21 *Adventures in Scale Modeling*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
4 *Rick Moranis in Gravedale High*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
21 *Woodwright's Shop*
TBS *Wrestling*
NICK *Yogi Bear*
A-E **Movie:** *My Favorite Brunette*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
5 *Attack of the Killer Tomatoes*
13 *One on One*
21 *New Yankee Workshop*
NICK *Inspector Gadget*
TMC **Movie:** *Back to the Future, Pt. II*
SHO **Movie:** *Once Upon a Time in the West*
CNN *Moneyweek*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
31 *Looking East*
TBS *National Geographic Explorer*
HBO **Movie:** *Time Trackers*
MAX **Movie:** *Ski Patrol*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TNT *How the West Was Won*
TDC *Profiles of Nature*

10:30 a.m.
4 *Chipmunks/Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
21 *This Old House*
31 *Washington Week in Review*
NICK *Count Duckula*
TDC *Wildlife Chronicles*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Star Search*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
NICK *Think Fast*
TNT **Movie:** *Run of the Arrow*
TDC *Safari*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 *Victory Garden*
HBO *Daffy Duck's Quackbusters*
MAX **Movie:** *Tora! Tora! Tora!*
NICK *Double Dare*
TMC **Movie:** *A Man Called Sarge*

NOON
2 *Dink, the Little Dinosaur*
4 *Saturday Videos*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Fame*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS *Beverly Hillbillies*
NICK *Dennis the Menace*
A-E *Nippon: Japan Since 1945*
USA **Movie:** *The Incredible Hulk Returns*
TDC *Films for the Family: Devil's Mountain*

12:30
2 *CBS Storybook*
7 *Weekend Special: Ralph S. Mouse*
13 *South Africa Now*
21 *Cuisine Rapide*
TBS *Happy Days*
SHO **Movie:** *Tap*
CNN *Evans & Novak*

1:00
2 *Olympic Winterfest*
4 *America's Top Ten*
5 *American Gladiators*
7 *Sports Quest with Larry Bowa*
9 *New Adam 12*
11 **Movie:** *The Gumball Rally*
13 *Smithsonian World*
21 *Frugal Gourmet*
31 *Pakistani Television*
TBS **Movie:** *Sybil*
HBO **Movie:** *The Bad News Bears in Breaking Training*
NICK *Lassie*
TMC **Movie:** *Psycho*
A-E *David L. Wolper Presents--They've Killed President Lincoln!*
TNT **Movie:** *The Best Years of Our Lives*

1:15
SC *Devil's Pre-game show*

1:30
4 *Boxing Illustrated*
7 *Runaway with the Rich and Famous*
9 *New Dragnet*
21 *Travelin' Gourmet*
SC **Hockey:** Philadelphia vs. New Jersey
ESPN **College Basketball:** Clemson vs. Virginia

2:00
4 *Super Chargers*
5 **Movie:** *20,000 Leagues Under the Sea*
7 *1990/91 World Cup Skiing*
9 *Airwolf*
13 *The Musical Legacy of Roland Hayes*
21 *Joy of Painting*
31 *American Art Forum*
MAX **Movie:** *The Forbidden Dance*
NICK *Special Delivery*
MSG **College Basketball:** Kansas State vs. Kansas
A-E *The Golden Age of Rock 'n' Roll*
USA **Movie:** *Fatal Exposure*
TDC *A World Away*

2:30
2 *Twin 125's at Daytona*
4 **College Basketball:** Notre Dame vs. Temple
21 *Welcome to My Studio*
31 *State of the Arts*
SHO *It's Garry Shandling's Show*

3:00
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
11 **Movie:** *Road Warrior*
13 *Nova*
21 *Motorweek*
31 *Eye on Dance*
HBO *Family Playhouse: Can a Guy Say No?*
TMC **Movie:** *Glory*
A-E **Movie:** *Going In Style*
SHO **Movie:** *New York Stories*
TDC *Discovery Showcase*

3:30
21 *Rod and Reel Streamside*
31 *All About TV*
ESPN **Tennis:** U.S. Pro Indoors
CNN *Your Money*

3:45
MAX **Movie:** *The Squeeze*

4:00
2 **College Baskteball**
5 *Facts of Life*
9 *She-Wolf of London*
13 *Motorweek*
21 *Classic Car Shop*
31 *Sounds Brazilian*
HBO **Movie:** *Heaven Can Wait*
NICK *You Can't Do That on Television*
MSG **College Basketball:** Missouri vs. Oklahoma State
TDC *Vietnam: The Ten Thousand Day War*

4:30
4 *Shearson Lehman Brothers Open Golf*
5 *What a Dummy*
7 *Wide World of Sports*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*

5:00
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *Messenger of Death*
13 *Matters of Taste*
31 *American Interests*
BRV *The Woman in Question*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
TMC **Movie:** *Cage*
ESPN **Skiing:** World Freestyle Championships (from 2/13, 14)
A-E *Caroline's Comedy Hour*
SHO **Movie:** *Starman*
TNT *Logan's Run*
TDC *Discovery Sport*

5:20
21 *Doctor Who*

5:30
5 *Harry and the Hendersons*
13 *New Yankee Workshop*
31 *European Journal*
TBS *Fishing with Orlando Wilson*
MAX **Movie:** *The Abyss*
NICK *Dennis the Menace*
TDC *Wild About Wheels*
CNN *Newsmaker Saturday*

6:00
2 *Channel 2 the People*
4 **7** **CNN** News
9 *A Team*
5 *Three's Company*
13 *Innovation*
31 *Polish TV Network*
TBS *World Championship Wrestling*
HBO *Somebody Has to Shoot the Picture*
LIFE **Movie:** *Guts and Glory: The Rise and Fall of Oliver North*
NICK *Wild and Crazy Kids*
ESPN Senior PGA Tour
MSG **College Basketball:** UCLA vs. Stanford
A-E *Miss Marple: Body in the Library*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 **4** News
5 *All in the Family*
13 *Wild America*
31 *Hello Austria/Hello Vienna*
BRV *Ten Great Writers: Fyodor Dostoyevsky*
NICK *Family Double Dare*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *Design Classics*
31 Italian Programming
NICK *Inspector Gadget*
TMC **Movie:** *Maxie*
A-E *All Creatures Great and Small*
SHO **Movie:** *Dirty Rotten Scoundrels*
TDC *America Coast to Coast: Grand Canyon--A Journey Into Discovery*

7:15
SC *Islanders Pre-game Show*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
21 *This Old House*
BRV *Champlin on Film: Jeremy Irons*
SC **Hockey:** Pittsburgh vs. Islanders
NICK *Looney Tunes*
CNN *Sports Saturday*

8:00
2 *All in the Family Anniversary*
4 *Golden Girls*
5 *Totally Hidden Videos*
7 *Young Riders*
9 *Taxi*
11 **Movie:** *St. Ives*
13 *Channel Crossings Special: Pennies From Heaven*
21 *Jacques Cousteau*
31 *The Rise and Fall of Reginald Perrin*
BRV *Nijinsky*
TBS **Basketball:** Atlanta vs. Seattle
HBO **Movie:** *Blue Steel*
MAX **Movie:** *Next of Kin*
NICK *Looney Tunes*
ESPN **College Basketball:** Georgetown vs. Seton Hall
MSG **Basketball:** St. John's vs. Pittsburgh
A-E **Movie:** *Bobby Deerfield*
TNT *Kisses*
USA **Movie:** *Rambo: First Blood*
TDC *Challenge*
CNN *Primenews*

8:30
4 *Fanelli Boys*
5 *TBA*
9 **Basketball:** New Jersey vs. Chicago
31 *Shelley*
NICK *Bewitched*

9:00
4 *Golden Girls*
5 *Cops*
7 *Under Cover*
21 *National Geograhic*
31 *Ripping Yarns*
NICK *Get Smart*
TMC **Movie:** *Back to the Future, Pt. II*
TNT **Movie:** *Now Voyager*
TDC *Wings: U.S. Air Power*
CNN *Showbiz Week*

9:30
2 *Lenny*
4 *Empty Nest*
5 *Cops*
13 *Film on Film: Clive James Meets Katharine Hepburn*
31 *Two's Company*
NICK *Dragnet*
SHO **Movie:** *Music Box*

10:00
2 *Candid Camera*
5 **11** **CNN** News
4 *Carol & Company*
7 *Twin Peaks*
21 *The World at War*
31 *'Allo 'Allo*
BRV *The Lenny Henry One-Night Stand: Rick Aviles*
HBO *One-Night Stand: Rick Aviles*
MAX **Movie:** *Glory*
NICK *Saturday Night Live*
A-E *Comedy on the Road*
TDC *Survival!*

10:15
TBS *U.S. Olympic Gold*
13 **Movie:** *Summertime*

10:30
4 *Dear John*
5 *M*A*S*H*
31 *Just for Laughs*
BRV *Lenny Henry Show*
HBO **Movie:** *Fatal Beauty*
NICK *Fernwood 2Night*

11:00
2 **4** **7** **9** News
5 *Comic Strip Live*
11 *The Odd Couple*
21 *America Goes to War: The Homefront*
31 *World TV*
BRV *Threshold*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *The Great Sky Copter Rescue*
MSG **Basketball:** Washington State vs. Oregon State
A-E *Danny Aiello at the Improv*
SHO *Super Dave*
USA **Movie:** *The Toxic Avenger*
TDC *TDC-TV*

11:20
TBS *Night Tracks*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *El Cid*
9 *Howard Stern*
11 **Movie:** *Bat 21*
21 *Off-Hollywood*
NICK *Green Acres*
SHO **Movie:** *Eleven Days, Eleven Nights*
TNT **Movie:** *The Loves of Carmen*
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
13 **Movie:** *Little Women*
21 *Austin City Limits*
H **Movie:** *Action Jackson*
MAX **Movie:** *Hard to Kill*
NICK *Donna Reed*
ESPN **College Basketball:** East Tennessee State vs. UNC-Charlotte
A-E **Movie:** *Bobby Deerfield*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:20 a.m.
TBS **Movie:** *Tag: The Assassination Game*
HBO **Movie:** *Third Degree Burn*

12:30 a.m.
2 *Quincy, M.E.*
NICK *Dobie Gillis*
TDC *Terra X*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
21 *New Country Video*
31 *Night Flight*
NICK *Patty Duke*
TMC **Movie:** *Cage*
SHO **Movie:** *Street Smart*
USA **Movie:** *The Toxic Avenger*

TDC *Australian Animals Adrift in Time*

1:30 a.m.
2 *Witness to Survival*
11 **Movie:** *The Prisoner of Zenda*
21 *Television*
NICK *My Three Sons*
TNT **Movie:** *The Rose and the Jackal*

1:45 a.m.
MAX **Movie:** *Graveyard Shift*

2:00 a.m.
2 **Movie:** *Maniac Cop*
4 *Byron Allen Show*
5 **Movie:** *Creature*
13 *Opera from the Palace*
HBO **Movie:** *Bloodfist*
NICK *Donna Reed*
TDC *Nature of Things*

2:30 a.m.
21 *TV Classics*
NICK *Mr. Ed*

2:40 a.m.
SHO **Movie:** *Hollywood Hot Tubs 2*

3:00 a.m.
4 *Fight Back*
7 *News*
21 *Nature of Things*
TMC **Movie:** *Glory*
USA **Movie:** *Babes Ahoy*

3:15 a.m.
7 **Movie:** *Bad Georgia Road*
MAX **Movie:** *Glory*

SUN., FEB. 17

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Dr. Kildare's Wedding Day*
A-E *Journey to Adventure*
SHO *Class Act*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
MAX **Movie:** *Three Amigos*
NICK *Heathcliff*
A-E *World of Survival*

9:00 a.m.
2 News
4 *Sunday Today*
7 **Movie:** *Scout's Honor*
11 *Incredible Hulk*
13 *Sesame Street*
21 **Movie:** *The Yellow Rose of Texas*
TBS *Brady Bunch*
HBO **Movie:** *Runaway*
NICK *Cartoon Kablooey*
A-E **Movie:** *A Study in Scarlet*
SHO **Movie:** *The Dog Who Stopped the War*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
9 *Widget*
TBS *Andy Griffith*
NICK *Flipper*
TMC **Movie:** *Turner & Hooch*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
9 *Steampipe Alley*
11 C.H.I.P.S.
13 *Mister Rogers' Neighborhood*
21 *On the Island*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
TNT **Movie:** *King Kong*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
13 *Square One TV*
21 *Adam Smith's Money World*
TBS **Movie:** *The Hunter*
MAX *Going Hollywood: The War Years*
SHO **Movie:** *The Dream Team*
TDC *AMT Videoclinic*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jenson and Ed Koch*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Happy Days*
13 *Wild America*
21 *Wall $treet Week*
HBO **Movie:** *Ratboy*
NICK *Cartoon Kablooey*
A-E *Arts & Entertainment Revue*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
11 **Movie:** *Tank*
13 *Newton's Apple*
21 *Washington Week in Review*
NICK *SK8 TV*
TMC **Movie:** *Winter People*
ESPN *Sportscenter*
CNN *NFL Preview*

NOON
2 *Twin 125's at Daytona*
4 *Paid Programming*
5 *WWF Wrestling*
9 *Out of This World*
13 *Caucus: New Jersey*
21 *Inside Albany*
MAX **Movie:** *Butch Cassidy and the Sundance Kid*
NICK *Wild and Crazy Kids*
A-E *Madama Butterfly*

12:15
TNT **Movie:** *Midnight Lace*

12:30
7 *News Conference*
9 *New Lassie*
13 *Inside Albany*
21 *Wild America*
TBS **Movie:** *House of Dark Shadows*
NICK *Dennis the Menace*
ESPN **College Basketball:** Xavier vs. Dayton
SHO **Movie:** *Rocky*
TDC *A House for All Seasons*
CNN *Science & Technology*

1:00
4 **Basketball:** Detroit vs. New York
5 **Movie:** *The Mechanic*
7 *Like It Is*
9 **Movie:** *The Pink Panther*
13 *Turnstyles*
21 *Nature*
HBO *Chimps: So Like Us*
NICK *Fifteen*
TDC *America Coast to Coast*

1:30
11 **Movie:** *Conan the Destroyer*
13 *The New Explorers*
HBO **Movie:** *Tap*
NICK *Lassie*
TMC **Movie:** *Blaze*
CNN *Moneyweek*

2:00
7 **College Basketball**
13 *Eyes on the Prize*
21 *All Creatures Great and Small*
31 *World Chronicle*
MAX **Movie:** *The Last American Hero*
USA **Movie:** *The Frisco Kid*
TDC *Bill Burrud's Animal Odyssey*

2:30
31 *Ask Congress*
TBS **Movie:** *Night of Dark Shadows*
SHO **Movie:** *Revenge of teh Nerds II: Nerds in Paradise*
TNT **Movie:** *Tap Roots*

3:00
5 **Movie:** *Domino Principle*
9 **Movie:** *A Shot in the Dark*
13 *Eyes on the Prize*
21 *Cats and Dogs*
31 *This Old House*
ESPN **Tennis:** U.S. Pro Indoors
A-E **Movie:** *Bobby Deerfield*
TDC *Survival!*
CNN *World Report*

3:30
11 **Movie:** *Conan the Barbarian*
21 *Today's Gourmet*
31 *Hometime*
HBO **Movie:** *Nate and Hayes*
MAX **Movie:** *Starman*
TMC **Movie:** *Heartbreak Hotel*

3:45
2 **College Basketball**

4:00
4 *Shearson Lehman Brothers Golf Open*
7 *U.S. Figure Skating Championships*
21 *Madeleine Cooks*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
SHO **Movie:** *The Big Blue*
TDC *War Chronicles*

4:30
21 *The Frugal Gourmet*
TBS *Happy Days*
NICK *Out of Control*
MSG **College Basketball:** West Virginia vs. Duquesne
TDC *Firepower: Stealth Jets*

5:00
5 **Movie:** *Columbo*
9 *Superboy*
13 *Cuisine Rapide*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids--Grim Tales: Sweet Porridge and the Three Doctors*
TBS *Tom and Jerry's Funhouse*
NICK *Fifteen*
ESPN **Skiing:** World Freestyle Championships
A-E *Challenge of the Seas*
TNT *Kisses*
TDC *Australian Animals Adrift in Time*
CNN *Earlyprime*

5:30
9 *Superforce*
13 *Frugal Gourmet*
BRV *The Resurrection of Lady Lester*
TBS *Captain Planet*
HBO **Movie:** *The Experts*
SC *P.J. Carlesimo Show*
MAX **Movie:** *Scrooged*
NICK *Dennis the Menace*
TMC **Movie:** *Alien Nation*
A-E *World in Action*
CNN *Newsmaker Sunday*

6:00
2 **4** **7** News
9 *Knight Rider*
11 **Movie:** *Red Sonja*
13 *This Old House*
21 *Nat "King" Cole Show*
31 *Polish Sunday*
TBS *Main Event*
SC *Mets Inside Pitch*
NICK *Wild and Crazy Kids*
ESPN **Senior PGA Tour**
A-E *Biography: Henry Ford*
SHO **Movie:** *Listen to Me*
TNT **Movie:** *The Mating Game*
TDC *Wild Things: The Wily Black Bear*
CNN *This Week in the NBA*

6:30
7 News
13 *Moyers: A World of Ideas*
21 *Nova*
NICK *Family Double Dare*

7:00
2 *60 Minutes*
4 *Sunday Best*
5 *True Colors*
7 *World of Discovery*
9 **Movie:** *The Karate Kid*
13 *Travels*
31 *An American Family*
BRV *Tom Brown's Schooldays, Pt. I*
TBS **Movie:** *Soylent Green*
HBO **Movie:** *Runaway*
NICK *Welcome Freshmen*
TMC **Movie:** *Back to the Future, Pt. II*
A-E *Our Century--Timewatch: Accounts of a Forgotten Army*
USA **Movie:** *Taggett*
TDC *Best of the BBC*

7:15
MAX **Movie:** *Loverboy*

7:30
5 *Parker Lewis Can't Lose*
21 *The New Explorers*
SC **College Basketball:** St. Peter's vs. Iona
NICK *Looney Tunes*

8:00
2 *Murder, She Wrote*
4 *Real Life with Jane Pauley*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *Lifestyles of the Rich and Famous*
13 *Nature: The Cat that Came in From the Cold*
21 *This Old House*
31 *Masterpiece Theatre--All For Love: A Dedicated Man*
BRV *The Duellists*
MSG Boxing
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *The Dream Team*
TNT **Movie:** *Young Catherine*
TDC *The Nature of Things*
CNN *Primenews*

8:30
4 *Exposé*
5 *Get a Life*
7 *America's Funniest People*
21 *Hometime*
NICK *Bewitched*

9:00
2 *The Very Best of Ed Sullivan*
4 **Movie:** *Love, Lies, and Murder*
5 *Married with Children*
7 **Movie:** *What Ever Happened to Baby Jane?*
9 *Party Machine*
11 *Love Boat*
13 *Masterpiece Theatre--20th Anniversary Favorites: Elizabeth R*
21 *Nature*
31 *Mystery! Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Downtown*
MAX **Movie:** *Family Business*
NICK *Get Smart*
TDC *Discovery Sunday*
ESPN Top Rank Boxing
TMC **Movie:** *Turner & Hooch*
A-E *Images of Another World*
CNN *Week in Review*

9:30
NICK *Dragnet*

10:00
5 *Comic Strip Live*
9 **11** **CNN** News
21 *Mystery! Poirot II*
31 *Eastenders*
BRV *Lenny Henry*
NICK *Saturday Night Live*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
TNT **Movie:** *Young Catherine*
TDC *Some Enchanted Islands: Volcanoes of Hawaii/Forever Maui*

10:30
9 *On Scene: Emergency Response*
13 *Adam Smith's Money World*
HBO *Doing Time: Life Inside the Big House*
NICK *Fernwood 2Night*

11:00
2 **4** **5** **7** News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Channel Crossing*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
BRV *The Importance of Being Earnest*
MAX **Movie:** *Halloween 5: The Revenge of Michael Myers*
NICK *Alfred Hitchcock*
TMC **Movie:** *Blaze*
A-E *Caroline's Comedy Hour*
TDC *Wings*

11:30
2 News
4 *George Michael's Sports Machine*
5 *Sports Extra*
7 **Movie:** *No Other Love*
11 *Star Trek: The Next Generation*
21 *Masterpiece Theatre: 20th Anniversary Favorites*
HBO **Movie:** *Flashback*
NICK *Green Acres*
SHO *Monica Piper: No, Monica...Just You*
CNN *Sports Tonight*

11:45
2 *Sports Update*
13 *Alive From Off Center*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *Glory*
TDC *Best of the BBC*

12:30 a.m.
11 *Jesse Jackson Show*
MAX **Movie:** *Out on Bail*
TNT **Movie:** *Imitation of Life*

12:40 a.m.
13 *Frontline*

1:00 a.m.
2 *Quincy, M.E.*
4 *Memories: Then and Now*
5 *Weekend Travel Update*
21 *Just For Laughs*
BRV *Champlin on Film: Daniel Day-Lewis*
TMC **Movie:** *Alien Nation*
A-E *Images of Another World*
TDC *Discovery Sunday*

1:20 a.m.
HBO **Movie:** *Action Jackson*

1:30 a.m.
4 *Missing/Reward*
7 News
11 *Tales From the Darkside*
BRV *Piaf: The Early Years*

1:45 a.m.
7 **Movie:** *Love For Rent*
13 *The American Experience*

2:00 a.m.
2 *Nightwatch*
4 *Crime Stoppers 800*
11 *Monsters*
NICK *Donna Reed*
SHO **Movie:** *Watchers*
TDC *Some Enchanted Islands*

2:20 a.m.
MAX **Movie:** *Blue Iguana*

2:30 a.m.
4 *Smash Hits*
11 *Friday the 13th*
NICK *Mr. Ed*

3:00 a.m.
4 *Video Challenge*
9 *Home Shopping Overnight*
HBO **Movie:** *Cujo*
NICK *Bewitched*
TMC **Movie:** *Back to the Future, Pt. II*
A-E *Caroline's Comedy Hour*

N E W Y O R K

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REAL ESTATE RIDDLE:

Q: How is it possible to show your listings to 1.6 million prospective clients at once?

A: NEW YORK Magazine's Town & Country Properties Section.

To place your ad, call Joanne DeCandia at 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

HAWAII SOLAR ECLIPSE

And other **special** dive trips.

DIFFERENT DRUMMER DIVERS

100 W. 81 St, NYC 10024 **212-873-4059**

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

TEEN TRAVEL

Island—The ultimate in teen scuba diving. St. Kitts, West Indies. 201-837-4611

CRUISE

DISCOUNT CRUISES

International Tours 212-242-2277

SEASONAL RENTAL

FL GULF COAST ISLAND PARADISE Fully-equipped waterfront, 2 BR/2 bth - on 3-mile sandy beach. Mr. Lau. **212-727-8181**

BED & BREAKFAST
New York

Elegant—Battery Pk City & Wall St. area, 1 & 2-BR apts, $97/night. 718-458-4083

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Gracie Inn—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

BED & BREAKFAST
New Jersey

Humphrey Hughes House—All rooms w/pvt bath, historic area. **609-884-4428**

Spend A Few Relaxing Days With A Charming Victorian. At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor.

Angel Of The Sea Bed & Breakfast

5 Trenton Av, Cape May, NJ **800-848-3369**

BED & BREAKFAST
Florida

Key West - Heron House—Experience the tropical fantasy of a Key West guest house centrally located within walking distance of eveything. Heated pool, full bkfst, orchid gardens. **1-800-937-5656**

KEY WEST - Curry Mansion Inn Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

Travel Advertisers—Reach 1.6 million readers who love to travel. **Call Joanne DeCandia at 212-643-6500**

INNS AND LODGES
New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

Hudson Valley...Hudson River Inn Close to Historic Hudson Valley sites. 150 Deluxe Rooms in Secluded Wooded Setting. Indoor Pool, Billiard Room, Fitness Center, Tennis, Racquetball. Restaurant, Lounge, Entertainment. $89-$129 B&B per night. **(800) 825-5600, Ext 390**

Jeronimo's—Superb cuisine, tennis, htd pools, jacuzzi, sauna. 32 rms - w/bidets, terrs. $85 ppd. 75 miles NYC. **914-733-5652**

The Luxurious SOUTHAMPTON INN Located in Village of Southampton, with MURDER MYSTERY INC., presents: 'ST. VALENTINE'S DAY MASSACRE' Feb 15, 16, 17...Incl: Rooms, Food, Bar & Murder. **1-800-832-6500 or 516-283-6500**

Continued on next page.

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HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

WANT ATTENTION?
Place your ad
in the **TRAVEL**
Section. Try it...
You'll get noticed!
Call Joanne DeCandia at
212-643-6500

HOTEL
The Islands

ANGUILLA, WEST INDIES Unspoiled, friendly island. **Rendezvous Bay Hotel** - modern rooms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low fares. **Call 1-800-274-4893**

SKI AREAS
Rockies & The West

Ski Aspen While You Work
Designer's romantic 1 BR/1 bath condo, w/ fax, Mac IIsi, laser print. Huge balcony, gondola 1 block. Two weeks March, $3000 advance. **303-925-1880**

VILLA/CONDO/APTS
Europe

Tuscany: Country Villa Rentals w/wo pool. **COLLIVERDI** I-53040. Cetona, Siena. Fax 011-39-5782-38153 **Tel. 011-39-578-238644** (1-3 pm - NY time)

VILLA/CONDO/APTS
The Islands

St. Maarten—Lux 1-5 BR villas. Maria - 908-832-6655 or Marilyn - 804-353-5970.

St. Maarten—Oceanfront villa overlooking Saba & romantic sunsets. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

INNS AND LODGES
Vermont

Sugarbush, VT
SUGARBUSH INN
Full-service, newly remodeled. In the heart of Sugarbush Resort, great skiing. Features 46 charming rooms, fine dining in three restaurants, sports pavilion with indoor pool. **NEW YORK SKI SPECIAL** vacation packages available at just $99 per person, per night, double occupancy. Includes lift ticket, breakfast, sports facility use and massage with a two-night stay.
800-451-4320

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST CAN BE HARD...
WE'LL MAKE IT EASY
Manhattan Referral Service℠ selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659

Looking For The Very Best Therapy?
Psychotherapy Associates Can Help.
Free Phone Consultation And Referral.
Offices In NYC & Brooklyn: **212-439-4994**

LOVED ONES IN THE GULF?
Support Groups Forming - Led By
Licensed Therapist. **212-237-2761**

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

DENTAL

WHITE TEETH
No caps, bleaching or bonding.
Cosmetic dental care. $499.00
Dr. King 212-972-9299

HEALTH & BEAUTY

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

Woman Wishing To Have & Raise—Biological child independently, seeks man to father child. Heterosexual male - must be in excellent health, intelligent and 35 years of age or less. Photo/phone. 3452 ✉

To Reply To A Box Ad, Please
Address Your Response This Way:

New York Magazine
Box # ————
Classified Advertising Dept.
755 Second Avenue
New York, New York 10017

HOLISTIC HEALTH

The Ebony Muse—Holistic Nurturing - Soothing & Relaxing. $250. 212-686-3272

Personalized Yoga Program—In Your Home. Certified Yoga Teacher. 642-5253

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

Certified Hypnotherapist—12 years' experience. Susan Walker. 212-316-3096

MASSAGE/THERAPEUTIC

Mano Matthews—Also dancers'/sports massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Gift certs. Deep tissue. Injuries. Jeanie - 212-750-8947. 7 days.

ENJOYABLE SWEDISH MASSAGE
To relieve body & mind. By app't. only. 10:30am-9pm, Mon-Sat. 718-631-5067

Herbal Bath & Massage By Louize—Privacy, By App't Only. 212-472-0110

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Quintessential Massage—Deep Muscle Swedish/Shiatsu. Bill. E. 72nd 249-3986

Alpine—Japanese Shiatsu
massage, sauna, steam.
For men & women. 212-594-1602/3

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 7 days

Therapeutic Healing Massage
For executive men. Will release body aches & tension. NY, Queens, Brooklyn. 2pm-12am. **718-956-6518 - David.**

Relieve Tension, Aches & Pains—Swedish/Shiatsu - Call Joyce 212-696-0043

MEDICAL

DOES YOUR BACK ACHE?
Enroll In Our Medically Supervised
BACK SCHOOL To Learn Why Your
Back Hurts And What To Do About It.
ArthroFitness & Sports Rehabilitation
614 2nd Ave At 34th St. 212-696-2622

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

IMPOTENCE
Medical Specialists
AMSD, 520 East 72nd NYC **212-794-1616**

Male Sexual Dysfunction Can Now Be Treated Medically. Confidential & Understanding Evaluation By MD Specialist. **212-734-3438**

HEMORRHOIDS
Treated with Lasers
- Call for a Consultation at No Out-of-Pocket Expense
- Painless, Safe Treatment
- Most Insurance Plans Accepted

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

Body Shaping By Elsa—Women Only. Private Workout. 212-683-6331

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189

SMOKING PROGRAMS

SMOKENDERS
Keep On Smoking While You Learn To Quit. Talk To A Graduate. **800-243-5614**

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Medifast Of Forest Hills—68-60 Austin St., Forest Hills. 800-287-SLENDER

MEDIFAST
Weight Loss & Control Program
212-249-6829 201-567-9394

Weight Management & Medifast
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 (201) 303-0717
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

NEW YORK KIDS

ENTERTAINMENT/TEEN AND PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Entertainment **212-486-9517**

Bar/Bat Mitzvahs! Sweet 16's!
Proms & Graduations! Birthdays!—
NY's largest disco complex with the only **Indoor Drive-In Theatre in America. Sing-Along, Pop-A-Shot &** Classic Car Museum. Decor & Music - from Pure '50s Nostalgia to '90s. 50-1,000P. With or w/out catering. **Call Nancy Levy at 212-727-8841**

LET THEM ENTERTAIN YOU!
You'll find some of New York's most
talented, charming & amusing performers
in our NEW YORK kids Section.
Call Michelle Miller-Hamm 212-643-6454

ENTERTAINMENT

Artivity—Original storytelling - thru drawings. Kids participate. **Kriz: 226-6356.**

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

BART SHRIMPSON
Stars w/Ventriloquist **718-252-1876**

Charlie The Chimp—And his baby sister Casey. Adult/Kid - Shows. 914-357-3318

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Professor Putter & His "Gadgetorium"® "Scientist" magician - ages 4-9 - from **Romper Room to The Plaza 212-765-2068**

ROLLERSKATING AT THE ROXY
Manhattan's Only Roller Rink. Sun. - all ages. 1pm-4pm. Skate rentals avail. Call **212-645-5156** 515 W. 18th St. (at 10th Ave.)

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

Chuckles Clown, Minny Mouse—Face *painting, magic & puppets.* 718-965-8663

Gandalf Recommended By NY Magazine 718-465-8511, 201-567-5044, 516-295-5108.

N. Turtles, Bart, Mr. Mrs. Mouse—Magic, Clowns. Adam The Great. **718-843-1063**

NANNIES

MOMS SERVICES, INC. 212-410-6700
Warm, Experienced, Reliable Nannies with excellent infant/toddler refs. in NYC Carolyn Straker, MA - Margot Cohn, MA

LEAVE IT TO NANNY, INC.
Experienced, Reliable Nannies.
Immediate Placement. **212-353-9504.**

TALENT CONSULTANT

ARE YOUR KIDS RIGHT FOR SHOW BIZ?
Jane Kronick, founder of one of NYC's top agencies, does private consulting. In-depth evaluation may result in referrals to leading NY agents. **Call 212-777-8998**

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Philip James Herman—"Caricaturist Par Excellence." 914-357-3318.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures: "The Best"—Award winner. Jon Bailis. 212-924-2791 or 459-4711

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

BOAT & YACHT

LOTS OF YACHTS
NY's finest selection of motor and sailing yachts - available for corporate parties, special events, weddings and graduations. Parties from 2-2,000. Call **212-505-2214.**

MANHATTAN YACHT CHARTERS
The Best On Land And Sea. We Specialize In Full-Service Catering, Decorating, Entertainment, and More. Call us today at **212-995-5470** for an Unforgettable Affair!

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style - 718-351-9395

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Harbor Tours—Dinner Dance Cruise is
$29.95 per person. Wedding package
for 100 guests is $3,795. **212-307-0985.**

SEAPORT LINE
From 25 to 600 people on our three boats including **JFK's "Honey Fitz".** Corporate events, meetings, weddings and private events. **Call 212-233-4800.**

FINISTERRE YACHT CHARTERS
The Finest in Wedding & Party Planning
Worldwide Vacations - Sail & Power
(800) 339-2248 / (516) 725-3200

To Advertise Your Vessel—In the BOAT AND YACHT Section, call 212-643-6500.

ENTERTAINMENT

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

Hotbodies—Strips/Bellies/Photos
Valentine Cupid/Heart/Balloon Delivery.
516-424-4016 · 212-912-1705 · 718-343-3535

Erotic Balloons—Magic, ESP, Palms, Cards. Sing/Strip/Belly Grams. 599-7576

AMBER!
FEMALE STRIPPER for **OFFICES**
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

S-T-R-I-P-P-E-R-S
The Best For Less!
Free Gift. 718-338-2438.

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

ROAST N' TOAST
Josh Sands' **"This Is Your Life"**
Spouse/Parents - Birthday/Anniversary.
Home/Pvt Rm. **212-713-5330; 201-679-0874**

Yenta-Gram®—Yenta comediennes deliver hilarious, personalized nagging messages - all occasions. **212-475-0566.**

DIAL-N-ACT •212-861-2438
Hot M/F strips - all forms of entertainment

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708.**

Theater-To-Go—Roasts, Improv, Magic, Stand-up, Murder Mysteries 212-496-1000

UNIQUE THEME PARTY
Specialists - Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau
Calypso, Old West, Mardi Gras, Rio, '50s
2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133.**

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299.

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121.**

Comedy Hypnotist—Unparalleled entertainment. Adam Jason - 718-845-0933

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000.

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Also: diving for dollars, recording studios.
Laser Star. **1-800-223-6060,** lit avail.

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Hypnosis, ESP Show—Amazing, hilarious. Call: Zordini. 516-759-3434.

BALLOONS AND THINGS—For Your Valentine! Bouquets & Care Packages. **914-638-6470, 201-307-9343, 212-619-3424.**

Celebrity Look-Alikes—Over 100 top impersonators, from Groucho to Madonna. Wunderman Productions - 516-868-1795

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries,** N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

MURDER MYSTERY, INC
"KILL 'EM" At Your Next Affair.
Corporate - Private Parties - Fund Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Continued on next page.

THE ONE I LOVE

VALENTINE'S

CLASSACT VALENTINE

· SEND YOUR OWN LOVE SONG ·
With Roses, Champagne Or Chocolates!
VALENTINE'S DAY BALLOONS
$35 - Giant Heart & $65 - Heart Bouquet
718-482-7464 Strippers & Belly Dancers

Baskets With Style—A gift no one ever returns. Purple Door® - 212-627-4076

BASKETFULL, Inc.

FOR VALENTINE'S DAY!
Steamy! Stylish! Romantic! Delicious!
Fresh red rose included. **212-255-6800**

Heart-Shaped Grand Chocolate Pizza!—LA's hottest new gift. 213-858-7787

FanFareGram—Herald Trumpeter for your Valentine, B'day, etc. 718-273-3544

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

THE OCCASION'L BASKET
Over 75 creative gift ideas. Remember Valentine's Day with delicious and unique treats. Free Brochure - **(212) 628-0679**

Our roses are red; Our baskets are new...
2/14, wearing **Tux**, we'll deliver for you!
Compliments of Walsh Messenger &
THE AMAZING BASKET CO., V. I. P.
Daily Del. UPS. **AMEX (212) 595-8745**

BALLOON BOUQUETS OF NEW YORK
212-265-5252
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●

Express Your Unconditional Love
We do it **ALL! 212-466-9274 / 516-868-2325**

PERSONALIZED GIFTS
Choose embroidery & monogramming or custom-etched glassware for thoughtful gift solutions. **212-741-4742**

A TISKET A TASKET®
Valentine's Day & Always - First & Best Nationwide! **1-800-955-2847, 212-308-4066.**

JODI'S BASKETS UNLTD.

HAS IT ALL! — From Valentine's Day Balloons to Baskets. Local deliv in NY/NJ. **UPS Deliv. 800-477-3603; 201-487-3603**

REMEMBER VALENTINE'S WEEK!!
SPECIAL GIANT HEART BALLOONS
Cupids · Dancing Hearts · Red Devils
Singing Telegrams · MC/VI/AX/DIS.
Balloon-A-Grams of NY · (212) 989-9338

Chocolate Crosswords™

Chocolate letters and numbers spell out your unique message. You write it - up to 4 lines of 12 letters and numbers per line. We create the crossword from your message, include a customized message board, gift box it with 42 chocolate letters and numbers that match your message, enclose your personalized gift card & deliver it for Valentine's Day. All for only $47.50.
Call 212-714-1880 or FAX: 212-594-0203

Unique, Hand-Designed Greeting Cards
Bring us a photo of your valentine and we'll design a greeting card around it.
All occasions. **212-675-8850**

CUSTOM 3 FT. VALENTINE DELIVERY! UNIQUE BALLOONS FOR ALL OCCASIONS. HELIUM RENTAL TOO. MC·V·AMEX
baloons
212·673-4007 or 473·3523

The Baby Boom Has Ended...
The BASKET BOOM
Has Begun... Creative Gift Baskets
For All or Any Occasion! Call
Fredda Grey or Melissa Elias **212-714-1411**

Personal Rap Song—On cassette. Your info - our music. CD quality. **516-759-5676**

BALLOONS AND THINGS—For Your Valentine! Bouquets & Care Packages. **914-638-6470, 201-307-9343, 212-619-3424.**

NOT JUST A BASKET®

For That Special Someone Send The Best
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

ENTERTAINING

Continued from previous page.

ENTERTAINMENT

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. **Wunderman Productions - 516-868-1795.**

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967.

BAR/BAT - MITZVAH

Specialists · Dazzling Entertainment
New & exciting activities & favors to make your affair spectacular! **516-379-2300**

Unique Psychic Parties—George Koury 212-642-5027, 914-657-8308

Master Magician—Exciting fun for all events. Participation. 212-885-3038.

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

ENTERTAINMENT/MUSIC

Ken Gross Orchestras

Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
Incl. Strolling Valentine Violin-Grams
212-876-3500.

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Mind-Sweeper DJ's—Great party music, 30's-90's, lights, prof. refs. 718-875-9824.

The Black Tie Dinner Orchestras
Custom 2 to 9-piece string ensembles play "Vienna to Broadway"! **718-478-2982**

BOK Music
Bands, DJ's, Classical, Low Prices
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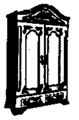

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Continued from previous page.

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Passion For Life—International corporate executive, handsome male, successful, *bright, educated, articulate - seeks warm,* cultured, nonsmoking, health-conscious, beautiful lady, 38-48, who desires the ultimate relationship of kindness, caring and trust. I will make your dreams come true...and you will be my dream come true. We will share heart and soul in the epitome of a loving relationship with your highest expectations fulfilled. I am a young 52, 6'2", athletic, healthy, stable, highly principled, Jewish (not religious), sincere, supportive and protective. Please include photo. 4591 ✉

Man Wants Family And Baby—You are a woman who is emotionally ready, willing and able to enter into a long-term, loving relationship. You take pride in your intelligence, demeanor and appearance. You have discovered that love is contingent on the person - not the credit card. Your free time is preferably spent with a 5'6", thin, handsome, intelligent, dark-haired, professional 35-year-old male who enjoys taking romantic walks, going to movies, theater, relaxing at home, etc. Your response to this ad may be worth your effort. Recent photo needed. 4626 ✉

Warm-Hearted, Pretty—Publishing executive, 31, lives/loves NYC. Values intimacy, honesty and close friends. Seeks NYC, educated man, 30-40, who's stable, affectionate and direct, for relationship leading to marriage/children. 4576 ✉

Personable, Attractive, Intelligent—Self-sufficient Jewish female, early 40's, loves theater, travel and conversation, big business and intimate dinners turn me on. Seeking Jewish male, 40-58, with similar interests, to stimulate my mind and warm my heart. Note/photo please. 3446 ✉

Help!—I need somebody - Help! Not just anybody... A match for this pretty, 33 - *young, sincere, Jewish NYC female, into* sports, theater, dancing, dining and everything else the city has to offer. Note/photo/phone. 3455 ✉ ☎

A Great Catch—Pretty, blue-eyed, honest, sensitive, professional, slim lady, 30's, tired of playing games - seeks gentleman with same qualities. Photo. 4573 ✉

Are You Ready—For a thing called love? I am a 36, 5'7", handsome, never-married man who is ready. You're 26-36, attractive, intelligent, sexy, spontaneous and playful. You're into your career but kids would be great. I'm a TV cameraman for one of the networks - very much into music, from the Beatles to Bach. I love to climb an occasional mountain or two. I love fine dining as well as coffee shops. You're ready for a loving, satisfying relationship. Isn't it time we met? Photo please. 3439 ✉

Sweet, Slender Shiksa—Seeks chemistry as well as compatibility with mensch, 53-62, who is educated, attractive, cultured and solidly solvent. I'm your counterpart - warm, considerate, attractive, deep, passionate, upbeat, well-bred, very down-to-earth and interested in travel, movies, art, bridge, music, country and city walks, etc. Blue, grey or green eyes are a plus. 5617 ✉ ☎

Beautiful, Slender, Sweet—27, 5'6", upper West Side. Low-key, easygoing and easily entertained Ivy grad, seeks a Jewish male, 5'10" plus, 25-32. 5596 ✉ ☎

Super-Successful—Handsome, Jewish, 33, athletic. Seeks best friend and lover, 22-35, for weekends in CT, summers in Vineyard and laughter. Photo/phone. 4615 ✉

Spirited And Smart—Naturally pretty, warm, fun-loving, athletic Jewish professional, *35, 5'4", great figure. Loves the* outdoors, travel, music, dancing, the usual and not-so-usual cultural activities. Seeks an intelligent, warm-hearted male counterpart - for keeps. Note/photo appreciated. 3463 ✉ ☎

Lady Lawyer/Journalist—Back from fact-*finding mission abroad. Pretty, fit - wants* to give to and have fun with a genuinely nice, attractive, interesting, stable, nonsmoking man, 52 and over. Perfection not required, photo is. 5602 ✉

Good-Bye Saddle River—Hello Central Park West. A park view is all the better when shared by two. Divorced 41 year old, athletic Jewish attorney looking for the right woman with similar background. Must be educated, well-travelled, sophisticated and attractive. Photo a must. Note/phone. 3474 ✉ ☎

Personable, Interesting, Intelligent—Man - *unpretentious, happy, successful, witty* Jewish PhD, 5'8", 51, with youthful good looks - seeks bright, slim, fulfilled, attractive woman for significant relationship. Substantive note/photo. 5608 ✉

Let's Spoil Each Other!—A warm, intensely romantic, passionate, Ivy MD/PhD, solid good looks, 24k heart, down-to-earth, 30's, cultured, GQ type, wildly successful, adventurous, muscular, fit, tall. Seeks sincere, wonderful beauty, under 36. Reply requires photo. 5623 ✉

Beauty And Brains Too—No gimmicks, just a compassionate Jewish female, 34, who seeks male professional who is intelligent, fun-loving, attractive and interested in best friend for long-term relationship. Photo/note a must. 5628 ✉

Handsome White Male—Very successful, Harvard-educated executive, 43, 6', 170, *whose interests include travel, fine dining,* ballet, nature, politics, business and sports - seeks extremely attractive, intelligent, stylish female, 25-35, for caring relationship. Please reply with note, phone and photo or description. 4622 ✉

Strikingly Attractive—Green-eyed brunette, NYC attorney, nearly 39, slim yet shapely, loquacious, compassionate, a bit iconoclastic, seeks handsome, reasonably athletic and literate professional man, 35-48. Photo/note, please. 3472 ✉

Let's Do It—Let's fall in love. Beautiful blond - music lover, 39, former model - seeking smart, stable, successful Jewish man, 38-49, for delightful and delovely times. Must be kind, cultured, courtly, future-family-oriented and looking for someone to adore him. Note/phone/photo, please. 5634 ✉

HIV-Positive Heterosexual And Happy—31, Jewish male. Healthy body, mind and spirit. Considered handsome, successful, compassionate and in love with life. Looking for my female soul mate. 5491 ✉

Tall, Thin And Very Attractive—Jewish female, fun-loving and vivacious, 31, seeking a warm-hearted, professional Jewish male, 28-36, 5'10" or taller. Photo/note/phone. 5615 ✉ ☎

A Professional Male?—Jewish female, 33, 5'4", 116, seeks you for love. 3467 ✉ ☎

I Am Pretty—Slim, affectionate, a young 60. You are well-groomed, kind, successful, about my age. We are energetic, optimistic, lovers of the arts, looking for a real relationship. 5604 ✉ ☎

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Classically Pretty Redhead—35, television researcher, 5'7", 118 lbs, long legs, loves Mozart. Seeks tall, witty man with a penchant for the performing arts. Nonsmoker please. 5618 ✉ ☎

Last Of The Romantics...—Fresh-cut flowers, champagne, candlelight, quiet out-of-the-way restaurants, sunsets... CEO with high energy level, looking to share the above and all of life's offerings with a slim, beautiful woman, 25-35. Only respond if mutual respect, communication and the ability to care for and be cared for are important to you. A handwritten note and photograph guarantee a response. 4604 ✉ ☎

Very Pretty—Well-traveled lady professor seeks tall MD, JD or PhD, 39-53, with great sense of humor - for romance, friendship and fun. Photo please. 3436 ✉

New Age Entrepreneur/Publisher—36, future world leader, seeks mystical companion. Photo. 5616 ✉ ☎

Bright, Loving, Attractive—Professional woman, 35, enjoys bicycling, skiing, travel and the outdoors, seeking considerate, well-educated professional man under 43. Note/photo. 5626 ✉

You've Got Plenty—Of fur, shearling and leather coats to warm your outside. This handsome, fun, fit, affectionate and caring guy, a young-looking 38, 6' plus with blue eyes, wishes to warm your heart. If you're an unpretentious, sexy woman of style and substance, who's ready for happiness and marriage. Note/photo/phone. 4561 ✉ ☎

50-Something—Good-looking, intelligent, classy woman seeks creative, successful, nonsmoking man with good sense of humor. I'm into good health, jogging, dancing, theater, jazz, travel and progressive politics. 3447 ✉

Beautiful, Feminine—40, slim, loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 5624 ✉ ☎

Pretty, Elegant Blond—Blue eyes, spiritual. Into ballroom dancing, photography, arts, open to a man, 38-46, for joyous connections. Photo please. 4614 ✉

Female MD—39, 5'6", attractive, athletic, seeks nonsmoking professional male for committed relationship. 5621 ✉ ☎

Bright, Pretty Woman—Professional with integrity seeks male counterpart, 55 plus, for sincere relationship. 5592 ✉

Front Page—Hildy seeks her Walter. I am slender, emerald-eyed, red-headed, fun-loving, 39, professional female. You are attractive, successful, 35-55, single male - seeking life adventure. 4580 ✉ ☎

Gay Black Male—Professional, 41, 5'6", 150 lbs, attractive, fit - seeks relationship with similar professional gay white male - or Latin, 35-45 - who is expressive, free-flowing, candid, earthy, energetic, well-groomed, successful and possesses humor. Want to cherish and be cherished. Photo appreciated. Live in NJ close to NY. 4609 ✉ ☎

Successful—Self-employed, NYC/Westchester. Handsome, well-built Jewish male, 33, 5'7", 150, who would love to meet very athletic or well-built woman, nonsmoker, (religion unimportant) 4'11"-5'5", 21-33, who enjoys sports, some comedy and culture, good music and spontaneous fun. Sincerity and honesty in a relationship is important. First time ad, photo a must for response. 3479 ✉

Sparkling And Classy—Striking-looking, petite Jewish woman. Professionally established, 45, capable of great warmth, physicallly fit, environmentally-minded. Loves dancing, conversing, travel, tennis, animals, the arts and much more. Seeks a man, fit in body and soul, sharp-witted, dynamic and good-humored, 38-58, to share city lights and country walks in a lasting, loving, mutually respectful relationship. 5599 ✉ ☎

Tall, Dark, Handsome Attorney—42, divorced, former model, 6'2", 185, enjoys sports, movies, dining out and loves animals. Seeks tall, attractive, slim woman, 25-35, for serious relationship. Phone/note/photo. 3462 ✉

Boy Friday—Handsome, gentle, distinguished looking, 48, 5'11", 175, with well-groomed salt-and-pepper beard - seeks stunning, assertive and very shapely professional/executive type lady, 30-45, for meaningful relationship. 3441 ✉ ☎

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Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special lifestyle. Serious replies only. Photo appreciated. 4616 ✉

Special Lady—Seeks special, selective, secure, successful gentleman, 60's plus, to share life's pleasures. Travel, theater, fine dining, country weekends, sports, hugs, laughs, everything. 4579 ✉ ☎

Winsome And Then Some—39, attractive, warm, smart, introspective, slender, petite Jewish woman seeks an intelligent, articulate, kind man of depth, successful in chosen career, to share walks, theater, film, museums and ethnic food. Looking for friendship, love and marriage. Note/photo/phone. 3449 ✉

Marriage-Minded Mogul—Slender, Jewish, high-energy Ivy League businessman, 55, with a mind, muscles, money and manners - seeks woman, 27-42, with a beautiful figure, brains and basic human values. Seeking romance, companionship, fun, sharing, going places and doing things together, culminating in marriage. I like extremes - beaches and skiing, classical music and rock, fine arts and business, Southern CA and Paris, champagne and orange juice. Need help in furnishing and filling NYC co-op, West Hampton country home and art collection. Young mother welcome. Please send full-length photo and brief note with likes/dislikes, vital statistics and telephone number. Leave the rest to me. 5603 ✉ ☎

Great Figure, Exceptional Mind—Loving disposition - Jewish woman, 52, successful professional, seeks counterpart for TLC and LTC (long term commitment). Note/phone/photo helpful. 4619 ✉

Milanese Suits For Work—Bimbo outfits for play. Female, 41 - petite, shapely, spiritual, black hair, brown eyes. Seeks zany, sincere relationship. 4613 ✉ ☎

Gay White Male—36 years old, happy, healthy, handsome, seeks special friend. Photo appreciated. 4582 ✉

Modern Yet Traditional—Slim, attractive lady, 42, loves reading, animals, the excitement of doing a deal. Seeks polished professional man, 40's-50's. 5609 ✉ ☎

Let's Be Valentines—Huggable redhead - bright, pretty, slim, with good sense of humor - wants to enjoy life with an attractive, intelligent, emotionally giving professional male, 35-50. Nonsmoker. Photo appreciated. 5610 ✉ ☎

Gorgeous LI Beauty—In 30's, looking for Mr. Right, 35-42, self-sufficient. Note/photo please. 5607 ✉

Man's Woman Wants Woman's Man—Bright, witty, 40's, Westchester, Jewish, grown children. Independent, outspoken, caring, supportive - participant rather than spectator in life. 4597 ✉ ☎

Artist, Successful, Handsome 40—Blue eyes, 6', loves nature, travel. Seeks intelligent, caring woman, 26-35, for marriage, eventual family. POB 122, NYC, 10012

To Share Life's Adventures—34-year-old Caribbean beauty wants to meet unattached bachelor: professional, financially secure, (as I am), entrepreneurial spirit, pays attention to grooming, healthy, well brought-up, outgoing, loves life, energetic, affirmative thinker with spiritual outlook, interested in achieving full potential, open to new ideas, willing to communicate on all levels, spontaneous, romantic/sensual, interests include sports, movies, music, travel, loves children. If this profile fits/looks like/sounds like you, and you're looking for your "soul mate", please send note, (photo), phone. 4624 ✉ ☎

Beauty, Brains, Class—Warm, caring, financially secure professional - interested in politics and urban affairs, Jewish, 38 - seeks emotionally mature man, 40-50, funny, intelligent, affectionate, attractive, successful. Photo/note/phone. 3460 ✉

If Not Now, When?—Accomplished and refined woman of 40, 5'7", sensual, pretty, huggable, delicious, loves to laugh, think, talk, wonder, nurture, adore and has varied interests. Seeks Jewish gentleman, 40-50, to be best friend, lover and life partner. 3481 ✉ ☎

Warm, Handsome—Jewish male, 30, 6'2", Ivy JD/MBA, seeks bright, slim, unpretentious Jewish female in her 20's for lasting relationship. Photo please. 4610 ✉

Isn't It Romantic—Well I know an ad may not be, but the results could be! I am an adorable, petite, sophisticated 32-year-old, Jewish (non-religious) professional. I'm crazy for dining out, dancing, live music, travel, movies and laughter. I'd love to meet an attractive, single, well-educated, humorous, secure (emotionally and professionally), warm-hearted man for fun, friendship and maybe that one special romance. 4628 ✉ ☎

Pretty Blond—5'2", Jewish, 42. If you are a bright, interesting, caring, romantic man looking for a serious relationship, we have everything in common. 5601 ✉

No Old Bachelors!—Wanted: either a divorcee (any age) or never-married man under 35 who wants a relationship. He possesses Christian values, is athletic, has a sense of humor and is intelligent. Me? 5'8", blond, 31, ex-Ford model - now a PR person for major publishing company. All that glitters isn't gold and I seek a man whose heart is solid gold. 3458 ✉

Elegant, Exotic Black Female—Tall, slim, 40's, cultured, international background, varied interests, independent, warm, caring. Seeks tall, refined, successful, sincere, mature man for serious relationship. Phone/photo/bio. 5560 ✉ ☎

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, 33-36, 5'5"-5'8", nonsmoker. Note. 3475 ✉

Slightly Wicked—Beautiful woman with great sense of humor, seeks to meet interesting, "Waspy type" sucessful man, 48-58, to share interests in books, music, romantic evenings. No reply without recent photo/short bio/phone. 4623 ✉

Very Special—Smart, green-eyed Jewish woman, 37 - loving, generous and good-looking, who enjoys country weekends, quiet evenings, dining out, movies and travel - seeks marriage-minded, successful Jewish man who is thoughtful and loving. Note/photo. 4571 ✉

Okay, Okay—I'll place an ad in New York Magazine! I'm 29, described by some as sexy, others cuddly - you make the call. I love the movies, travelling and working out. What am I looking for? A 25-35, athletic man, nonsmoker who is not looking for someone to change their life - only to enhance it. Photo a must. 3480 ✉

Fun-loving Gentleman—Athletic, 55, seeks romantic, adventurous woman in Westchester or nearby for special relationship with sensitive, caring man. 4625 ✉

Cupid Strikes—This 5'7", blue-eyed, very attractive, unpretentious, fun loving, Catholic female seeks tall, handsome, down-to-earth, professional male, 28-38. Photo/phone. 3464 ✉

Beauty (50)—Seeks romantic lead for her real life sitcom. If you still believe in fairy tales, this role could be yours. 4620 ✉ ☎

Jackie O. Look-Alike—5'8", 120 lbs, warm, sensual, romantic, emotionally mature, sense of humor, and can admit when I make mistakes. Love music, books, walking, tennis, travel, antiques, old movies, theater, my family and a few cherished friends. I would love to find my "Jack", he is 48-60, has a great capacity for life and loving, is successful and capable of sharing all the pleasures life holds. Nonsmoker. Note/photo please. 4602 ✉

Personality, Intelligence, Humor—Tall, slender, blue-eyed, dark-haired, attractive Jewish widow, 60, with dash and style - enjoy tennis, bridge, opera - from Northern NJ. Photo. 4601 ✉

Attractive, Vivacious, Well-Educated—Independent, fun-loving, 45, 5'8" widow with "twinkle in her eye", two sons and two dogs. Seeks an educated, positive-thinking man with a zest for life and sense of humor, who loves travel, fine restaurants, art, music and dancing. Send photo/note. 5614 ✉

Very Pretty, 5'4", Curvaceous—Affectionate, warm, intelligent, cultured Jewish woman. Passions: conversation, quiet evenings at home, film, theater, music, travel. Seeking: intelligent, sincere, kind, attractive Jewish man, 37-47, for love and marriage. POB 572, NY, NY 10028.

Tall, Strong, Athletic—Very handsome Jewish male - 31, NJ, avid skier and tennis player. Seeks an adventurous, very attractive female. Note/photo/phone. 3448 ✉

Black Lady Please—Write or call if you are sweet, sincere, sensuous, 20-30. I'm white guy, handsome, romantic, athletic, poetic, over 40. 5598 ✉ ☎

An Unfinished Woman—Seeking creative and intelligent man, mid 30's-40's, ready to settle down. I'm a very pretty, tall, slender brunette with a huge heart, who loves writing, quiet hours reading, seaside towns, Europe. Note/photo. 5591 ✉

Head-Turning Redhead—Stunning and sweet (really!), 29, shapely, Jewish, unpretentious professional - seeks handsome, tall, athletic man, 29-39, to be my valentine. Note/phone/photo a must. 3457 ✉

Bedroom Eyes, Great Looks—33, successful, down-to-earth, athletic, sensational guy. Ready for commitment. Seeks right woman, 25-31, nonreligious, nonsmoker. Photo/note/phone. 4577 ✉

Embraceable, Attractive Woman—42, loves sports, fun and culture - seeks male counterpart to brighten her days and warm her nights. 5595 ✉ ☎

Wishing To Meet—An affirmative and sensitive man to share interests, friendship, intimacy and laughs. I'm 52, active, poised, warm, frank and a very attractive, professional Jewish woman. 3440 ✉

Handsome Physician—36, Jewish, divorced, 5'7", fit, likes music, travel, seeks warm, intelligent, attractive, sincere woman for marriage-minded relationship. Photo. 5620 ✉

Life Is An Adventure To Be Shared...—Handsome, Ivy-educated, affectionate, caring, old-fashioned romantic, professional Jewish male, 30, leading a full and happy life, is missing just one thing - an intelligent, attractive woman to share the happily-ever-after. Could it be you? Note/photo/phone. 4607 ✉

No Flash, Lots Of Dash—Jewish widow, 68, with commitment to family and Israel, seeks fit man. Character, intelligence and a sense of humor essential. 4611 ✉

Lovely To Look At—Delightful to know. Pretty, petite, slender Manhattan divorcee - Ivy grad, successful exec, artistic, warm, witty, well-read and well-bred - seeks successful and sophisticated man, 55-65. 5619 ✉

Handsome Body Builder/Attorney—42, Jewish, 5'10", 170, affluent - wishes to meet very pretty woman, 25-38, for serious fun. Photo/note/phone, please. 3434 ✉ ☎

Vivacious, Pretty Physician—Loves travel and the arts. Seeks man, 55-65, cultured, successful, with a sense of humor. Phone/photo appreciated. 5593 ✉

Good-Looking Male—37, 5'11", Jewish CPA. Enjoys movies and quiet evenings. Seeks warm, slim, pretty woman, 24-40, for relationship. Photo. 4608 ✉

Sharp, Beautiful—Jewish, multi-lingual, warm, businesswoman/professor seeks a sophisticated, kind Jewish male, 37-47, for the best that life has to offer. 5636 ✉ ☎

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212 ROMANCE

$1.65 first minute/$.85 each additional minute.

Attractive And Classy—41. Enjoys movies, travel, fine dining, etc. Seeks caring, understanding, successful Northern NJ man of substance and traditional values, 46-53. Note, photo, phone. 5632 ✉ ☎

Vegetarian—Christian male, 41, 6'3", athletic, slim and fit - owns successful business - caring, dependable and always sincere. Seeks tall, attractive NYC gal, approximately 32, who is down-to-earth, for a long-term relationship. Note/photo. POB 553, Ardsley, NY 10502

Handsome, Successful Doctor—50, Jewish, warm, sensitive, sensuous, athletic, loves all the fun things of life. Looking for that special lady - thin, beautiful, intelligent, with zest for life. Note/photo. 4599 ✉

Beguiling, Beautiful Israeli—Ivy-educated, widow, 50 - seeks sophisticated man of wit and integrity. POB 236, Hartsdale, NY 10530-0236.

S And L Scandal Exec—Seeking honest man. May not have $1MM stashed away so don't come after me for the bucks, but because I'm an adorable Italian, 37, who obviously has a sense of humor. 4612 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Slim, Attractive Lady—52, seeks gentleman for lasting relationship. 4581 ✉

Maybe This Time I'll Be Lucky—Literature professor/writer, PhD, Italian-American, 55, 5'8", trim, attractive, resourceful, reflective, fun-loving. Likes theater, music, films and sports. Seeks intelligent, pretty, outgoing, slender lady, 35 plus, to share life's lasting experiences. Nonsmoker. Note/photo/phone. 5600 ✉

Do You Want To Be Here Now?—Male, 40, therapist, 5'9", slim, attractive, bright, with many diverse interests. Seeking aware woman for loving relationship. Psychotherapy/meditation experience and humanistic values essential. I love music, tennis, nature, growth, being serious/silly. Let's explore. Please be relatively unafraid, ready for intimacy and enjoy life. Letter/photo preferred. 3461 ✉

Answer: Scud—Question: word describing the most feared blind date. Well, I'm no scud. I'm 28, 5'8", 120 lbs, blond, easily entertained and very entertaining - seeking to enjoy NYC with a fun, clever professional in his 30's. Photo please. 4595 ✉

Gay Male: Active Dynamo Type—Who is practical, uncomplicated, enterprising, impulsive, bold and optimistic - Jewish, European man, obsessed with skiing, 27, 145 lbs, fit, noticeably handsome. Seeking cultivated, morally conscious, all-American type for relationship. Shall exchange photos. 5597 ✉

Ardent Golfer—Fun-loving, fit, over 40, sought by tall, slim, extremely attractive sports woman. Send Bio. 4618 ✉ ☎

Handsome, Professional Jewish Male—(36) desires to meet an attractive woman, age 25-35, for fun, adventure and romance. You are spontaneous, fun-loving, independent and caring, enjoy lively debate, Atlantic City, Broadway and quiet moments at home. Note/phone/photo. 5606 ✉

An Unusual Man—Smart, sensitive, worldly aware, loves talks, play, art. I'm a productive professional, Jewish, divorced; fit, attractive, sensuous 52. I want to marry an attractive woman who has meaning in her life - up to 45. Photo/humor. 4593 ✉

Sparkling Natural Redhead—Stunning, statuesque, infinitely fascinating, educated, class act - with gorgeous, green, expressive eyes, long hair and dazzling smile - seeks stimulating, sensual, successful man, 28-42. 4606 ✉ ☎

Charismatic, Attractive—Successful businessman of substance, 38, 5'9", trim and fit, seeks a pretty, affectionate, unpretentious female. She should be bright, emotionally accessible and have varied interests. Animal lover, concert enthusiast a plus. Note/photo/phone. 4617 ✉

A Good Man—56, ethical, musical, caring, vulnerable. Successful psychologist/poet/humanist: Seeks trim, nonsmoking, bright woman with humor, for friendship, love, permanence. 4587 ✉ ☎

Special Man—Never married, attractive, 5'9", mid-30's. Works as administrator and childrens summer camp owner/director. Fun loving, stable and secure. Loyal, youthful and athletic. Enjoys sailing, sports, nature, camping, travel, movies, music, etc. Sensitive, kind and romantic. Traditional values/60's concerns. Nonmaterialistic. Interested in friendship leading to marriage with special woman (28-36) who is happy with herself, has similar interests, is flexible and has a giving nature. P.O. Box 143, Greenwich, CT 06831-0843

Fabulous 50ish—Professional woman, has full, wonderful life - missing exciting, tall, personable dancer, for friendship/creative romance. Photo. 4592 ✉ ☎

Fun Jewish Male MD—36, seeks warm Jewish female MD, 24-32. 3450 ✉

Do Nice Guys Finish Last?—Professional, single Jewish male, 34, 5'11", in search of intelligent, attractive female, an effervescent skeptic who is willing to prove team work always wins. Photo appreciated. 3478 ✉ ☎

Seeking Elegant, Dynamic Gentleman—To share fun-filled days and rapturous nights with very attractive, multifaceted, sexy, 40's lady. From classical music and opera to sports and travel, gourmet cooking to art and photography. 5611 ✉

Shiksa Looks/Hahmish Keppie—20's or 30's, sought by fun, intelligent, traditional, affluent, accomplished and secure CEO of international corporation - for family and lifetime of love and respect. 36, 5'10", handsome and slim. Travel, movies, jazz, country drives, kissing and hugging-ready. Uncommon sense, style, great smile, presence, communicative - and honesty required. Phone/photo a must. Are you my needle in NY haystack? 4598 ✉

Single Jewish Woman—Mid 60's, strictly vegetarian, spiritual, wants to share friendship with man who enjoys downhill skiing, tennis, biking and the great outdoors. 5612 ✉ ☎

Let's Begin The Beguine—Vivacious, sensitive and savvy woman (rumored to look like Natalie Wood), in early 40's, who values home and career - seeking man who is fun-loving, enjoys his work and his friends and is a nonsmoker. 4627 ✉

Rare Find!—Manhattan born and bred, smart, svelte, fit, attractive, articulate, adventurous Jewish widow -- successful career, two grown kids -- high energy, varied interests, love of city life/country weekends, travel -- classy style with casual bent, funny, warm and open way. Seeks nonsmoking, non-attached, secure, 60ish man (healthy, wealthy and wise) who enoys the arts, music, theater, reading, walking, films, family and fitness -- and is smart, sensual, warm, nice and fun, to share romance, companionship, commitment and enjoy some of the best days, months and years we've ever known. RSVP with photo. 3468 ✉

Beautiful, Sensuous Greek Woman—28, entrepreneur, selective, artistic. Desires that 'one in a million' Greek man, 28-42, to share her passion for life (travel), laughter, romance. Photo/phone. 4596 ✉ ☎

Blond, Blue-Eyed—Slender, extremely pretty Californian (young 40), successful NY business owner, divorced with one small child, seeks one great man (preferably a divorced dad), 40ish and professional, who is passionate, communicative, funny and sexy - for soul mate and lasting love with a woman who is worth it! Photo/note please. 4586 ✉

Pretty Lady—Jewish, 29, athletic body and mind. Bright student/professional with addictive smile seeks attractive, ambitious man of humor, dignity and passion. We're smokeless, like movies, fine music and desire a partner for good times and for keeps. Note/photo/phone. 3469 ✉

Lovely To Look At—Delightful to converse with. A slim, cultured, successful professional woman, 45, humorous, feminine and nurturing, seeks male counterpart for loving relationship. 5633 ✉

Very Attractive Blue-Eyed Blond—Soft and elegant demeanor, would like to meet unattached Jewish professional nice guy, 45-55. Photo/note. 3453 ✉

Caring, Attractive Brunette—30, 5'6", seeks an intelligent, caring, romantic, nice looking man, 28-36, nonsmoker. Similar interests: Movies, music, environment, tennis and travel. Photo/note. 3482 ✉

Sincere Manhattan Male—Jewish, 41, slim, bearded, City worker, seeks stylish, spiritual woman for serious involvement. My interests include the Mets, martial arts, film, music, wine and food. All unique responses will be answered. Photo please. 4600 ✉

Disillusioned With Single Life—This pretty, petite, cultured woman, 54, with eclectic interests seeks partner for serious relationship. 5637 ✉

It's Your Life—NY is great but there's more. Yes, we will return often for theater, opera and concerts, but we will also wake up mornings with the sound of the surf and our sloop bobbing in front. We can create a life together with equal time for work and pleasure. This successful executive, 6'2", physically fit, handsome and 48, want's to spend his next life with a special woman who is tall, wholesome, sensuous, naturally pretty, warm and loving to people and animals - health conscious, under 43, loves the ocean and wants more. Note/photo. 4578 ✉

Cultured, Continental, Attractive—Sophisticated, emotionally and financially secure widow seeking a gentleman, 55-65. 5613 ✉ ☎

Jewish Male—30, seeks lady for a romance. POB 305, Larchmont, NY 10538

Tired Of Dating—But not ready to settle? Now you don't have to. I'm 30, 5'10", Jewish male, self-employed jewelry manufacturer, divorced 1985. Love the beach, skiing, karate, weight-lifting, tennis. Live in NJ, work in NY. You are under 33, nonsmoking, with good sense of humor. Must like sweats as much as diamonds. Like to work out a plus. Phone/photo/note. 3635 ✉

Ayn Rand Enthusiast—Upscale male, handsome, successful, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 5564 ✉

Affectionate, 6', Single Jewish Male—28 years old, financial district professional, upper East Side resident. Looking for someone to share hot cocoa at Rumpelmayers after a day at Wollman Rink. I'd like you to be 21-31, pretty, warm-hearted, with a sense of humor. Note and phone. 5638 ✉

Fit Pianist/Writer—30, seeks female. I love karate, reading, the beach and laughing. Note/Photo/Phone. 3465 ✉ ☎

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CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Grand Friends—EXCLUSIVE PARTIES In A Comfortable Atmosphere. Call for the Party Package of the YEAR! **772-8306**

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For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. 800-233-CMLs

Love Bank For Love Secrets—Mail $10: PEACE - 108 E 38 St, ste 1304, NYC 10016

Catholic Singles Matching Club—27th yr. Special Professionals Program: MDs, JDs, PhDs, etc... 212-563-1744; 914-472-2021; 201-451-1012; 201-865-1000; 516-542-0330

Jewish Introductions International—Ages 21-101. Local. Call 1-800-442-9050

Oriental Single Catholic Professionals Matching Special Project—212-563-1744; 201-865-1000; 201-451-1012; 516-542-0330

SINGLES SUPPORT GROUPS
Get Emotional Support & Learn To Take Risks. Licensed Psychologists Forming Groups For Single, Separated, Divorced & Widowed Men & Women. Reasonable Fees/Insurance Accepted. No Charge Initial Individual Consultation. NYC Locations. **Call: 212-410-8351**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

Happy Birthday Grandma!!
You're the Greatest
Love Mike And Matt-Matt

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MATCHMAKER DATING SERVICE
Special Rates for New Members!
Call (516) 822-3535

HEARTBEAT SINGLES
Invites all Bachelors & Bachelorettes to a **Valentine's Day Party - Bachelor Auction** on Friday, February 15, 1991, at
LIMELIGHT
6th Ave. & 20th St., NYC.
Complimentary admission between hours of 7pm-9pm. **For info., call (212) 772-3434.**

Dear Mummy,
Happy Birthday.
Love, Wendy...xoxo

Male Physician—Seeks travel companion. For travel to Australia, New Zealand and Tahiti, late March. Must have passport and visa. 4554 ✉

Latin Connections—120 marriages since 1987. Videos/photos of gorgeous South American women. **407-832-0800**

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

The New Source—Valentine's Day Party For Singles: **2/15, 6-10pm** at **The Grolier, 29 E. 32nd.** Call: **212-869-0656** for tix/info.

Happy Valentine's Day Jeff
My wonderful little baby. I love you with all my heart. XOXO "Annie" (Tesoro)

An Elegant Evening at Regine's
Join NY's savviest professionals, ages 21-45, on **3/5**, 6:30-9pm., 502 Park Avenue. Open bar, hors d'oeuvres, dancing. $85 in advance ($95 door). Benefits Jewish Guild for the Blind. **Info: 212-769-6239**

The New Source Dating Service, Inc.—Our Name Says It All! Call (212) 869-0656

CAN A WOMAN CHANGE A MAN'S LIFE?

WE CAN. For information, appointment, or brochure, call Grant/Murphy, gifted specialists in Re-Imaging for Men, at (212) 249-9821. And discover how we can improve all of the critical aspects of how you are perceived.

GRANT/MURPHY RE-IMAGING CONSULTANTS FOR MEN

Class Dating® **212-613-9191**—Creators of Good Marriages & Beautiful Babies.

WASHINGTON'S BIRTHDAY CELEBRATION
1,500 Jewish singles, ages 22-49, expected. Sun., Feb 17, 8pm - **RED ZONE, NYC.** $20 pp. **Call 212-213-5515** - tix/info.

Feb 1. 8th Avenue Number 10 Bus
9:45 p.m. Bus almost empty. You were in black. We talked of enlightened cab rides. I had a beard and glasses. Find myself thinking of you. Write. PO Box 2050, Time Square Station, New York, NY 10108

Ladies Of Asia—All In NYC Area. By app't. only. Tele: 718-359-3741

STRICTLY PERSONALS

Nationally Known Exec—Christian, fit as a fiddle with vital interests. Looking for a reliable female, 28-38, with ideas. Photo/phone. 3477 ✉

Heart Of Gold, Good Values—Vivacious, TV producer, 34, Jewish, 5'5", 126 lbs, enjoys tennis, skiing, music and museums. Wants tall, Jewish professional man, 36-46, who would rather read weddings than personals. Photo. 4629 ✉

Very Pretty NJ Lady—29, slim, Jewish (you needn't be). Enjoys dining, movies, football, nature. Seeks special man, 27-43, handsome, fit, honest, real, caring, who is ready for friendship, love and commitment. Note/photo. 4584 ✉

Birthday Wish—To meet an attractive, sincere woman, 24-31, for a serious relationship with this handsome, 6', MBA'd Jewish male, 31. Photo/note. 3459 ✉

A Very Special Opportunity—To meet tall, slim, blond, blue-eyed, exceptionally attractive and classy lady who is also successful and accomplished. Divorced with grown children, I would like to meet high-caliber man, 50-59, with traditional values, warmth and humor, who still believes in magic and romance. Letter/photo, please. 5629 ✉

SEND
A WRITTEN RESPONSE
✉
Here's How: Box Number
New York Magazine
P.O. Box 4600
New York, NY 10163-4600

Green-Eyed Lady—Searching for a handsome, Christian, fun-loving, honest male to share good times and possibly begin a lasting relationship. Age 35-45. Phone/photo please. 4583 ✉

Handsome NJ Resident, Male—Seeks a lady looking for a meaningful relationship. He's a pharmaceutical engineer, mid 50's, 5'10", 190, very easygoing and romantic. Should you detect compatibility, be very attractive, 43-55, Christian/Catholic background, drop a handwritten note/phone. 3445 ✉

Rich-In-Friends—Happy with life, 50 plus Renaissance lady is ready for a relationship with a 50 plus guy who knows Joseph Campbell from a bowl of chicken noodle soup. 5625 ✉

Very Pretty Brunette—Slender, successful professional, 30ish with unexceptional domestic skills but remarkable capacity for fun. Looking for man of the same ilk, well-educated with keen wit and athletic build, to meet and see what happens. Photo/note. 5627 ✉

CT Entrepreneur Seeks Partner—I am a successful, well-educated, late-40's businessman with interests ranging from the theater to horseback riding in the Rockies. If you are a classy lady with brains, beauty and breadth - send note/photo/phone. 3470 ✉

Help Rescue Passionate Romantic—Hidden in male, Ivy MBA, 33, attractive, fit. Long-term success likely if you're female, 24-34, bright, upbeat, caring and Catholic. Note/photo. 3471 ✉

Super Cook—Brunette beauty, ivory skin, Wasp, 35, two kids, sweet, loving, old-fashioned. Seeks honest gentleman with fork. 3443 ✉

I'm Ready—You're witty, stylish, educated, thin, independent and yearn for a marriage-ready, single male, Wasp, 40's, tall, in shape, secure, city/country homes and interests from new music to the newest restaurants. 4621 ✉

Used-To-Be Modern Orthodox—And wouldn't mind returning to the fold. Very pretty PhD psychotherapist - 46, tall, slim, divorced with grown children - would like to meet a professional man with a Yeshiva background. Perhaps you too have struggled with Judaism but still get goosebumps at Kol Nidre and tears at Od Yeshama Beharei Yehuda and would like to reminisce and perhaps fall in love. 3444 ✉

Unpretentious, Very Handsome—MD, 31, Harvard grad, athletic, generous, varied interests, seeks bright, pretty Jewish woman with good heart. Photo preferred. 5630 ✉

Sparkling Eyes—Sexy, Latin beauty 30's, seeking handsome, successful professional for romance and future. Photo/note/phone. 4498 ✉

Theater Producer—Seeks slender, buxom bride. Photo. 3442 ✉

Handsome Jewish Physician—32, athletic, amateur novelist. Seeks intelligent, attractive Jewish female for friendship/chemistry. Photo please. 3354 ✉

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900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 P.M. on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 698

BY MARY ANN MADDEN

Among the odd papers I find on the table
Are letters from Sheldon to Winger and Mabel.
These letters are better left strictly unread,
Considering none of the parties is dead.

Above, a terrible poem. Competitors are invited to do verse. A quatrain, please (AABB or ABAB), on a topic so banal as to stupefy.

Results of Competition 695, in which you were asked for fanciful definitions of words beginning with the letter "V."

Report: Ambrose Bierce would be pleased. As are we. Absolutely knockout definitions among the duplications. See end of results (below). And see that you do.

First Prizes of two-year subscriptions to "New York" to:

veronica—bullfighting move in which the matador approaches the bull with his hair covering one eye.
John Blumenthal, Rye, N.Y.

volt-ampere—the travel alarm clock of my father.
David I. Warren, Chagrin Falls, Ohio

Venus's-flytrap—the zipper on women's slacks.
Joel Slenk, Bellflower, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

vermicle—frozen mouse on a stick.
Brooke Minges, Battle Creek, Mich.

vice versa—replacement for poet laureate who dies in office.
Mark Miller, Brooklyn

vox—moooooooooo.
Nero Clinic, Brooklyn

And Honorable Mention to:

vanity press—ironing one's underwear in publication.
Irving Steinberg, Teaneck, N.J.

vendetta—machine that dispenses handguns.
Frances Fusci, N.Y.C.

velveteen—young person wearing an excess of aftershave.
Karen Goranson, San Francisco, Calif.

venous—Roman goddess of circulation.
Marc Doyle, Charlottesville, Va.

vapor locks—steamed salmon.
Tom Foley, Cranston, R.I.

valetudinarian—one who is studying to become a butler.
Lucy Ludington, Union City, N.J.

vertex—one of several corners on a ten-gallon hat.
Glen Connors, Ainsworth, Mass.

vichyssoise—soup lines organized by French collaborationists.
James Doherty, Fall River, Mass.

valkyrie—Norse yodel: "Lord have mercy on us."
Amy Livingston, Hopewell, N.J.
sp. ment.: Randall Taylor, Paris, France

veep—controversial new golf cart.
Peggy Smith, Glencoe, Ill.

Vandyke—Goghtee.
Meredith Harriman, Mystic, Conn.

verisimilitude—second-degree plagiarism of poetry.
Lucy O'Brien, Hoboken, N.J.

veneer—Dutch master specializing in shiny pictures.
The Lunch Group at Pfizer, N.Y.C.

villosity—hair speed.
Scott Martinson, Wheaton, Md.

vroom—booth in a sound studio.
Denise Wempe, Oklahoma City, Okla.

venetian blind—hiding place for Italian duck hunters.
Mary Thomis, Providence, R.I.

Victoria Falls—wig shop owned by a queen.
Bruce Sinclair, New Milford, N.Y.

vociferous—type of tree making a loud sound when it falls in the forest, whether or not anyone is there to hear it.
Bruce J. Joseph, Washington, D.C.

V-neck—a size-five Roman collar.
Dom Graizzaro, Spring Valley, N.Y.

voluminous—pert. to high-intensity lighting.
Laura Hohauser, Baldwin, N.Y.

viscount—a reduction in the cost of eyeglasses for nobility.
similarly: Richard Schwartz, Madison, Wis.; Paul Katz, N.Y.C.; Lynne Kopac, Poughkeepsie, N.Y.

Vancouver—the tarpaulin over a Conestoga wagon.
B. Villiers, N.Y.C.

vocation—a job at the beach.
Dorothy Levine, Bronx

vasoconstrictor—South American snake that goes for the heart.
H. P. Boyle Jr., N.Y.C.

vandals—footwear of Attila the Hun.
Susan Kelz Sperling, Rye, N.Y.

validate—to stamp your escort's parking ticket.
Paula Doherty, Fall River, Mass.

vassal—a subordinate ship.
Robert Slenk, Grand Rapids, Mich.

V-Eight—internal-combustion engine fueled by vegetable juice.
Karen M. Crudo, Watervliet, N.Y.

ventriloquism—the practice of making one's voice appear to come from the heat register.
Larry Farber, Franklin, Mich.

victual—food for Lictual Bo Peep.
Bruce R. Blake, Akron, Ohio
similarly: Chris Doyle, Burke, Va.

verbal—tiny pet that talks.
Judy Blanchard, Novi, Mich.

vilify—to renovate a country estate in Italian style.
similarly: Carol W. Rosenberg, South Bend, Ind.; Robert Byalik, Roslyn, N.Y.

vis-à-vis—passport photo.
Barbara C. Webb, Palm City, Fla.

vermouth—pastelike tongue coating resulting from overindulgence in alcohol.
Mark Ludington, Jersey City Heights, N.J.

venture—sacred bird of investment banking.
David Stone, Oak Park, Mich.

vampirish—O'Dracular.
Linda Giordano, Florence, Ala.

vigil—to keep watch over a Latin poet.
Moose Shipe, Gary, Ind.

veritas—the truthful Russian newspaper.
Leon Rosenkranz, N.Y.C.

vitae—the résumé of a herring.
Susan Sperling, Purchase, N.Y.

voyageur—an elderly Peeping Tom.
Robert Oppenheimer, Old Greenwich, Conn.

Venezuela—hot new dance craze from Italy.
Barbara Hurst, Somers, N.Y.

Veda—progeny of Mildred Pierce specializing in Hindu lore.
R. Burke, Ho-Ho-Kus, N.J.

versicle—Eskimo poem.
Norma Agnew, Braddock, Pa.

vermilion—filthy rich.
Elizabeth Bayley, Bedford, N.Y.
similarly: John Falxa, N.Y.C.

vitreous humor—sight gags.
Maria Dobbs, Stone Mountain, Ga.

vicarious—pert. to a bishop with bad teeth.
Mrs. D. Bayley, Bedford, N.Y.

verdigris—the act of bribing a companion to attend the opera.
JoAnn Renfro, Kansas City, Mo.

velour—attraction to soft fabrics.
B. P. Shaver, Flushing, N.Y.

Vidalia—organic onion-based shampoo: "If you don't smell good, we don't smell good."
Michael Raymen, N.Y.C.

vigilante—a poker-pot watcher; kitty hawk.
similarly: Bertha Coulter, Milford, Conn.;
Roger Crouthamel, Langhorne, Pa.;
Judith Klein, Asbury Park, N.J.

viewfinder—tour guide.
Fairfax Seay, New Haven, Conn.

vampire—funeral bier for cremation of the undead.
Jerry Kaye, East Rockaway, N.Y.

Valhalla—a loaf of bread in the shape of a heart.
William A. Baker, Bloomfield, N.J.

versus—annual battle for the Pulitzer Prize in poetry.
similarly: Jane Meredith Ash, N.Y.C.;
Cara Freedman, East Lansing, Mich.

veil—face covering for skiers.
Rita Wolfson, Spring Valley, N.Y.

vigorish—black, whiplike confection favored by loansharks.
Boo Blume, Sayville, N.Y.

vault—to leap over a safety-deposit box. See: **jumping jack**.
Tina Leggett, Phoenix, Ariz.

Vlad the Impaler—cruel king of Transylvania who talked softly but carried a *big* stick.
Louise Daniels, Bronx

vibraphone—instrument for 900 numbers.
Jan Streilein, Johnstown, Pa.;
Marsha Perlmutter, Bronx

vacuum—the complete absence of a grade-point average.
Jim Langlois, Oceanside, N.Y.;
Bob Kopac, Poughkeepsie, N.Y.

vhs—beta noire
Mark Lagasse, N.Y.C.

vernacular—pert. to the country estate of the Duke of Argot.
Carl F. Stelman, M.D.,
Red Hook, N.Y.

veranda—law requiring that suspects be read their rights on a porch.
Karen Hecht, N.Y.C.
sp. ment.: F. Wilkinson, Radnor, Pa.

varsity drag—college reunion.
F. Schan, Brooklyn

varnish—pert. to someone who cannot hold his/her lacquer.
Jed Martinez, Elmont, N.Y.

vitascope—herring-flavored mouthwash.
Jeff Tenzer, N.Y.C.
David Thomas, Providence, R.I.

virgin—like a madonna.
L. Soth, Northfield, Minn.

vertigo—mal de ver.
Cheryl Rezabek, Shaker Heights, Ohio

Vincent's angina—chest pains associated with art failure.
Herb Martinson, Wheaton, Md.

virtuosi—those skilled in the art of preserving chastity.
Tom Lester, West Los Angeles, Calif.

vocal—Los Angeles Training School for Announcers.
Lori Lindsay, Wayne, N.J.

vendetta—dance performed by a sidewalk merchant.
Helen Dibble, Philadelphia, Pa.

vertical—diet drink that makes one appear taller, slimmer.
Inside Story Staff,
Chagrin Falls, Ohio

voilà—the petroleum has been discovered, *alors.*
Harry Miller, Rockville, Md.

vex—the divorced wife of a man married five times.
Doris Jones, Trenton, N.J.

vermin—humans wearing the skins of animals.
Cheryl Frenkel, Sunnyside, N.Y.

venerate—worship of the god Herpes.
similarly: Ben Morgan, Catalina, Calif.;
Audrey Farber, Franklin, Mich.

vegetarian—someone who gives peas a chance.
William Homisak,
San Francisco, Calif.

Virginia reel—Yes, Santa, there is. . . .
Islip Middle School, Islip, N.Y.

V-mail—postcards from Competition Number 695.
Brian Bracey, Charlottesville, Va.

Best of the repeats: **vanquish**—to compact a truck. **vague**—fashion magazine for the woman who does not wish to make a statement. **vespers**—inaudible church service for bikers. **vanguard**—a bumper. **vulgate**—entrance to a brothel. **versatile**—rhyming bathroom graffiti. **vermicelli**—rodent-shaped pasta. **vanguard**—parking attendant; trucker's anti-perspirant. **viper;** see vindshield—a snake on the glass. **vatican**—loo on the popemobile. **velvet**—foppish ex-serviceman. **valediction**—like, talk. **variegate**—gaudy scandal. **varmint**—after-dinner rat. **vampire**—official at National Bat Assn. games. **vanilla**—small white truck. **violet**—store renting stringed instruments. **vehement**—strong breath freshener. **vivisection**—area in stadium where wave starts. And **vestigial**—wearing the remains of a three-piece suit.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 698, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 18 issue. Out-of-town postmarks are given three days' grace.

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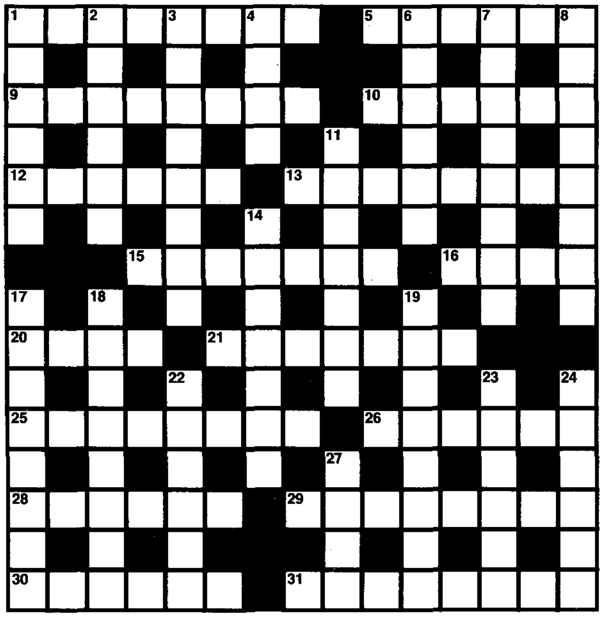
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Dog is furiously vociferous, given dehydrated food. (8)
5 Metal drawer. (6)
9 & 10 Gang on mud strip—abandoning favourite pitch. (8, 6)
12 Topping sole consumed with salt. (6)
13 Account in the red? That takes the biscuit! (8)
15 Ship master wrecked going round the point. (7)
16 Epitaph on old Bob brings tears. (4)
20 Where this, our responsibility lies. (4)
21 Managed to continue the journey in Asia. (7)
25 A team not fancied yet with star quality. (8)
26 Imagine dancing without a sign of 1 down with partner. (6)
28 Can't be made without some dripping. (6)
29 Teachers contrive to get the bird. (8)
30 Habitat of snipe? (6)
31 Plans to hold Bible study classes in the cathedral. (8)



DOWN

1 Twin helping the furniture remover. (6)
2 Spike thrust through crimson rose. (6)
3 Peep at it to stir desire. (8)
4 Red wine's in the marqueé. (4)
6 A secondary route out of the country. (6)
7 No cure it appears, unfortunately, for deviant. (8)
8 Order canned fish—essential starters. (8)
11 Reunion, we hear, with old naval hero. (7)
14 One of Arthur's men had to support the party. (7)
17 All puffed up, with snake bite. (8)
18 Shoot dead and replace this man of the faith. (8)
19 Doctor got anaesthetic for joint operation. (8)
22 A swimmer, I thresh legs about in river. (6)
23 It may be born or borne. (6)
24 Puts in order for one's entitlements. (6)
27 She got hurt doing the twist. (4)

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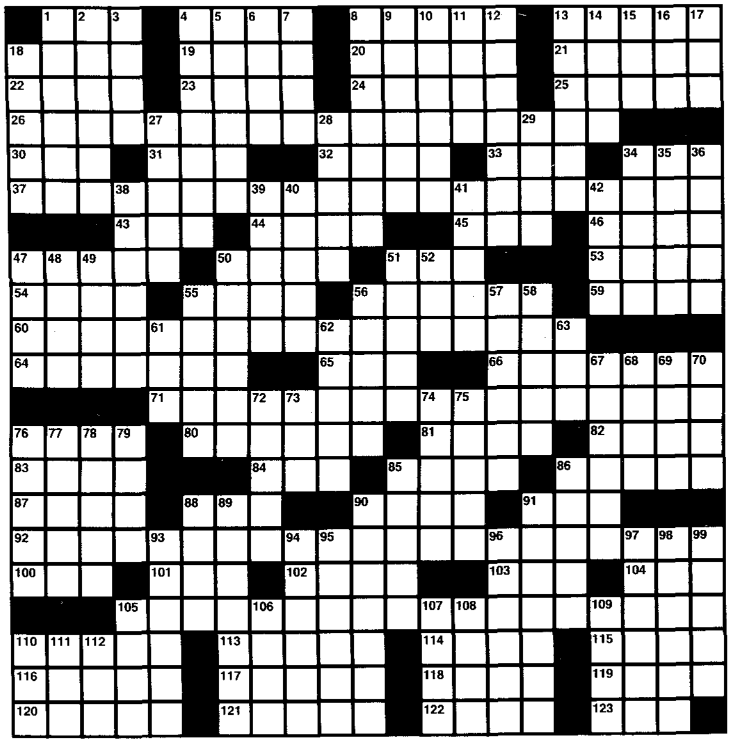
'LOVE IN THE WOODS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

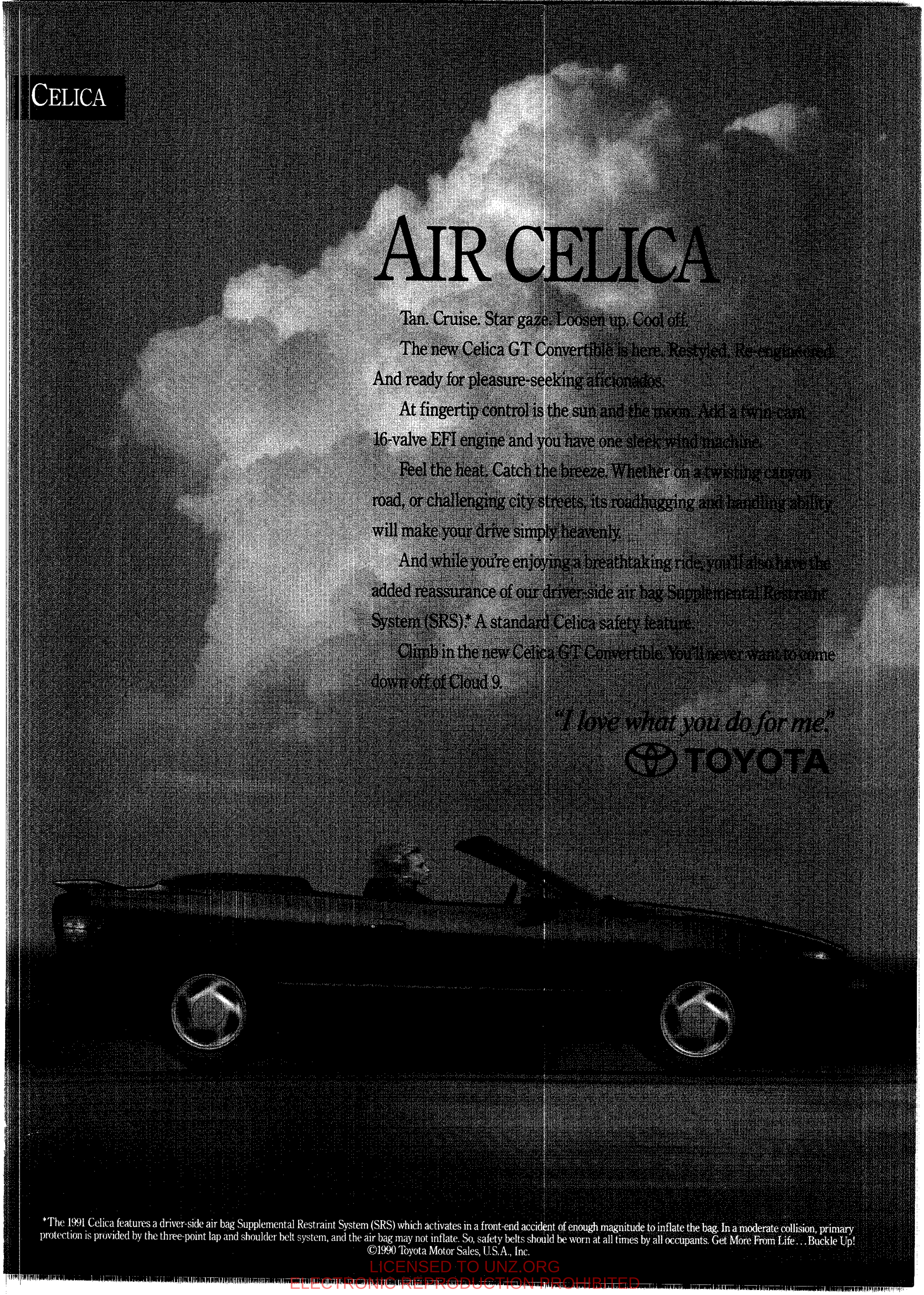
1 After women's or ad
4 Atlas contents
8 "Horrible" Viking of the comics
13 Fragrance
18 Prop for Chaplin
19 Mideast gulf
20 Mirror reflection
21 The Books of Moses
22 City dorm
23 Roman statesman
24 Coins of Turkey
25 Séance board
26 Their words to each other: "I dream ——"
30 Neither's correlative
31 Inlet
32 Condé of publishing
33 News agcy.
34 Suppositions
37 Their decision: to talk ——
43 Ex-mayor Beame
44 Compassion
45 Toward the stern
46 As strong as ——
47 The Bee Gees family
50 Vincent Lopez theme
51 Deface
53 ZIP code information
54 Folk history
55 Manhandle
56 Biblical dancer
59 Greek letters
60 His assertion after proposing: "—— answer"
64 Orchestra conductors
65 Half a goof
66 New York Indians
71 Her reply: "I'd like to ——"
76 Color near turquoise
80 Mr. Gulliver
81 Tombstone verb
82 Pre-Easter period
83 Has dinner
84 Administrator: abbr.
85 Watch over
86 Locations
87 A Pennsylvania city was named for him
88 Pronoun for a ship
90 Wimbledon champ, 1956–7
91 Religious violation
92 His comment: "—— difference"
100 Second consonant
101 Lubricate
102 Fire: prefix
103 Looking peaked
104 Darjeeling export
105 And so they lived ——
110 Pancake topping
113 Actress Phoebe
114 Paddock youngster
115 "Shane" star
116 Put on an act
117 Nuke tryout
118 Buzzy place
119 Onespots
120 Figaro's tool
121 Medicinal plant
122 Breslau's river
123 Prof.'s degree, often

DOWN

1 —— God (Agnus Dei)
2 Business abbr.
3 Geste of fiction
4 Mechanical device
5 "—— the Races"
6 Writer Hamill
7 Flaky precipitation
8 Conqueror of Everest
9 In amongst
10 Round Table knight
11 Seaweed extract
12 Fill with new padding
13 Kind of energy
14 Dissipated fellow
15 Dwarf in "The Hobbit"
16 Capt.'s superior
17 Finder's exclamation
18 Blue: comb. form
27 Snatches
28 Bryant or Ekberg
29 "When —— out to sea": Tennyson
34 "Once —— Enough"
35 Poet MacLeod
36 Clarinets' kin, familiarly
38 Couturiers' cachets
39 Whale's feature
40 Girl: Fr.
41 Have the —— (be listened to by)
42 Initiate the frosh
47 Slangy glance
48 Hawkeye State
49 Highlands hill
50 Aborigine
51 Landed estate
52 Angel's glow, to a cockney
55 Diego Rivera artwork
56 Scandinavian toast
57 Talked like a cat
58 Sea eagles
61 To the —— degree
62 Better qualified
63 Maiden-named
67 Doing nothing
68 Advice to the paunchy
69 Queenly name
70 Three-chevron GIs
72 Ant, old style
73 Before Sept.
74 Just-washed
75 Delhi believer
76 Jellied side dish
77 To a large extent
78 "Strike —— Band"
79 Spumante province
85 "We who are about —— salute you!"
86 Medici city
88 Omit
89 Word for a witch
90 It's the best policy
91 More brainy
93 Metal for pennies
94 City on the Ruhr
95 Female monster
96 Apostles number
97 Tack on
98 Required
99 Measures of length
105 Part of UAW
106 "I could —— horse!"
107 Yodeling feedback
108 Partner of null
109 Pocket overhang
110 Pulpit speech: abbr.
111 Singer Sumac
112 Russell who played Mame



Solutions to last week's puzzles appear on page 94.



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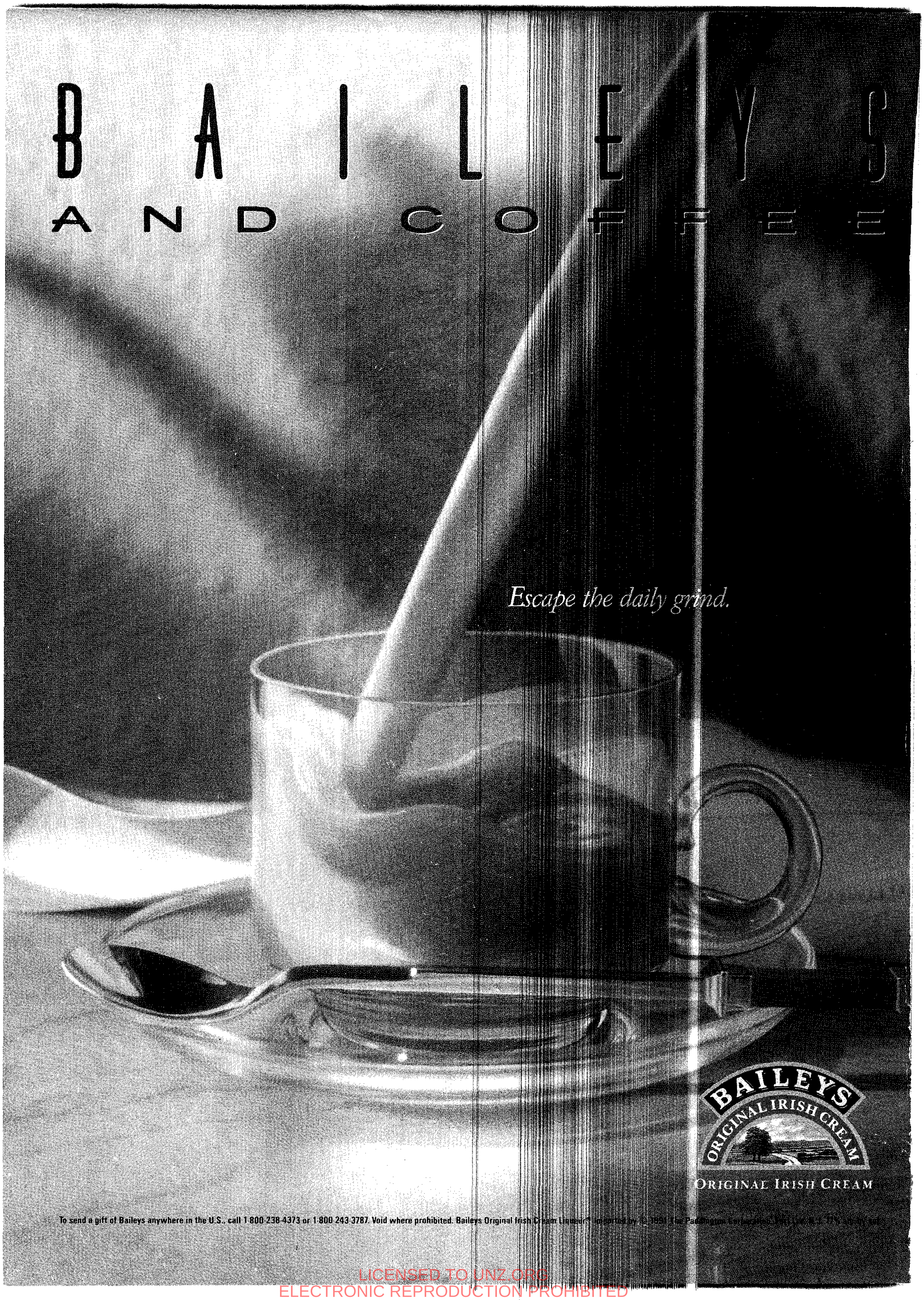

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